

IN THIS ISSUE:—IS THERE A RENASCENCE OF PIANO MUSIC?—By DR. ADOLF ABER

# MUSICAL COURIER

*Weekly Review of the World's Music*

Forty-Seventh Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCIII—NO. 13

NEW YORK, THURSDAY, SEPTEMBER 23, 1926

WHOLE NO. 2424



Nickolas Muray photo

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## SECOND DOLMETSCH FESTIVAL BRINGS CROWD TO LITTLE ENGLISH VILLAGE

Haslemere Resounds to Viols and Recorders of the Olden Time—A Valuable Contribution to Musical History

HASLEMERE.—Haslemere, situated in the heart of the Surrey hills and one of England's most picturesque villages, has just had its second chamber music festival, or rather Arnold Dolmetsch has had it, for it was his own festival in every sense of the word. Nobody but this little man with the big personality could collect such large audiences, treat them like recreant school children as he did, and get away with it.

For, candidly, nothing but his enthusiasm, his sublime faith in his life's work and his power of transmitting his convictions could have made this festival the success which it was. Chamber music works of the sixteenth, seventeenth and eighteenth centuries, played on the original instruments for which they were written, are interesting chiefly from a historical point of view, but the performances, with few exceptions, are usually too anaemic to hold the listeners' attention for long. Only Dolmetsch's efforts to make them hear and feel all that he so evidently hears and feels in this music could have so completely fascinated them.

These very performances, however, are a vital part of the ultimate goal. For to this leader of a new faith the word "technic," and all that goes with it, is anathema. Virtuosity, technic, and even practice have, according to him, killed our love for music; and he quotes from letters of the seventeenth century which describe a musical exaltation unknown in our dreadful age.

### DOWN WITH VIRTUOSOS!

He goes on, in his delightful French accent, to inveigh against these terrible people whose object in life it is to play one instrument as perfectly as possible. In the old days, he says, people did not identify themselves with one instrument—they made music; and they played as many instruments as were required to make that music.

So he has raised his family in the old chamber music tradition, and not the least interesting part of the festival was the matter-of-course way in which he, his wife, and four children, changed instruments at need. Undoubtedly each one of them can play half a dozen or more. Nor do they consider this at all extraordinary. Anyone can do it, they say, if he has music in his brain and not only in his fingers. Give a child an instrument and let him try to play it—he will soon learn, says Arnold Dolmetsch. And children do, too, for this amazing teacher has equally amazing success with his children's orchestras.

If some of the solo performances lacked the rhythmic precision and polish that one expects to get in the concert hall, we had on the other hand ensembles that were delightful representations of what home music must have been in the days of Bach and earlier—for nothing so profane as post-Bach music is admitted.

### CASUAL AND HOMELIKE

A more genuine atmosphere of enjoyment and of chamber music in its true sense than pervades this little festival would be hard to achieve. The intimacy and casualness of the concerts, caused by Dolmetsch's family and disciples walking on and off the platform, while choosing their instruments, and Dolmetsch himself wandering into view during some piece in which he did not take part, his listening with evident enjoyment and breaking into little descriptive talks between movements, gave the impression of the whole performance being an impromptu affair at a private house to which one had come for a holiday.

Often, as in the case of the Goldberg Variations (excellently played on the harpsichord by Rudolph, the oldest boy) Dolmetsch would move forward from the little organ on which he had been leaning, his eyes sparkling and his hands making impulsive gestures of enthusiasm, and reiterate to the audience how very jolly the music was, and how much old Bach must have enjoyed himself when he wrote it.

"Of course," he would go on, "it is all over your heads and you cannot be expected to appreciate how amusing it really is, but Rudolph will play that last variation again and now you listen very hard and try to enjoy it." Whereupon it would be immediately repeated.

In another instance, Dolmetsch himself had to play a delightful little prelude for the lute, by Bach. After carefully spreading a flowered silk shawl over his lap for the lute to rest on, he explained that, owing to great difficulties (minutely detailed), in getting proper strings for the instrument he had feared up to the last minute that he might be unable to play it. But the strings came just in time and, to quote him once more, "Fortunately I do not need to practice." So the piece was duly played. Without waiting for the applause to die down he said, "Now I can play it better for you," and proceeded to do it all over again.

### REVIVING THE OLD INSTRUMENTS

That Dolmetsch is an extraordinary craftsman is beyond all doubt. Many of the instruments played at this festival were made in his little workshop adjoining his house. The

harpsichord spinet, clavichord and some of the viols used at the festival are all his own products. But perhaps the most remarkable contributions he has made to the present day collection of old instruments is a "chest" of five recorders. For one or two he secured old models, but for the rest he had to depend on pictures and descriptions, and on the music written for recorders, for he found no description of how they were made. And his successful reconstruction of these practically forgotten instruments is a sufficient achievement in itself to preserve his name.

For those deeply-to-be-pitied people who have never heard

bert's *Der Golem*, Janacek's *Das lustige Füchslein*, Hindemith's *Cardillac* and Verdi's *La forza del Destino* in the new Werfel version.

M. S.

## N. F. OF M. C. JUNIORS TO RAISE ENDOWMENT FOR MacDOWELL COLONY

With Help of the Seniors, a Drive Will Be Made to Obtain Sufficient Funds to Support the Peterborough Colony and Relieve Widow of the Great Responsibility Now Hers—What the Colony Has Done This Summer.

For many years the MUSICAL COURIER has been pleading the cause of the MacDowell Colony at Peterborough, New Hampshire. This unique institution, affording at minimum cost a summer resting and working place to creative workers in the fine arts and particularly in music and poetry, has struggled along for many years because of the indomitable will of Mrs. MacDowell, supported by funds received from various sources, by far the larger part of which came from the labor of Mrs. MacDowell herself in her annual concert trips all over the country presenting programs of her husband's piano music. The MUSICAL COURIER has repeatedly pointed out the value of the work done at the Colony and pleaded for an endowment which would guarantee it sufficient financial support and take the strain off the shoulders of Mrs. MacDowell, who has done superhuman work. At last the endowment is here—or rather, it will very shortly be here. The National Federation of Music Clubs, through its energetic president, Mrs. Edgar Stillman Kelley, has undertaken to raise the necessary amount of money, the raising of which will be especially entrusted to the Junior Department of the Federation, though the Seniors will also be interested and contribute. Details of the plans are not complete but the idea is that every child in the Junior Clubs shall contribute at least one cent, though larger voluntary contributions will, of course, be accepted. The penny contributions are by no means limited to Junior Club members; it is expected that, with the amount asked for so small, the public school companions of these members will contribute in large numbers. No total sum is set for the endowment but it will be brought to such an amount that the income from it, in addition to other such fixed income as the Colony has, will be more than ample to pay the entire expenses, thus relieving Mrs. MacDowell from her anxieties.

The drive to raise the funds for this endowment will be known as the "Children's Crusade to Preserve the Log Cabin Studio and the Last Resting Place of Edward MacDowell" and it will be made a special feature of the biennial convention of the Federation, which occurs next summer at Chicago, where there will be an exhibition of the work of the Colony.

The MacDowell Colony itself has been busier than ever this summer. There has not been a vacant room or studio since the first of June, and they will all be occupied until October 1 when the season will close. The array of creative artists working is larger and more distinguished than ever before. Among the composers have been such well-known figures as Mrs. H. H. A. Beach and Henry F. Gilbert; also Charles Sanford Skilton of Kansas, whose Indian Dances are well known; Francesco De Leone, whose American opera, *Algalala*, was produced last year; Marc Oberndorfer, at work on an opera; Roy Harris, one of whose compositions was played at the Stadium concerts this summer; Nathan Novick, Powell Weaver, Raymond Vickers, Charles B. Macklin, Marian Bauer, Marion Ralston, Mary Howe, Helen Sears, and Mrs. Elizabeth Merz Butterfield.

As usual, literature is strongly represented. Among the poets the name of Edward Arlington Robinson is probably the best known, and among the novelists that of Willa Cather. Others who have been busy with the pen at the Colony are Esther Willard Bates, Power Dalton, Nancy Byrd Turner, Kenneth Brown, Demetra Vaka, L. Denis Peterkin, Frances Newman, Paul Green, Anne Faulkner Oberndorfer, Dr. Morris Raphael Cohen, Ada Pierce McCormick, Edwin Stanton Babcock, Thornton Niven Wilder, Arthur Corning White, Eleanor de Forest White, Christopher Ward, Nan Bagby Stephens, Nelson Antrim Crawford, Sylvia Chapfield Bates, Mary Colum, Louise Driscoll, Harriett Munroe, Frederick L. Day, John Black, and Dorothy and DuBose Heyward.

Too, there have been a number of painters at the Colony, including Marie Blanke, Harry Lee Gatch, and Grant Reynard, and Helen Ely Richardson has been busy modelling. All in all it has certainly been a red-letter summer for Colony work.

### Mascagni Honored in Budapest

BUDAPEST.—Pietro Mascagni has been made honorary doctor of the Budapest University.



Kruse and Wolff photos, Anton Sahm; Meisle, Daguerre

### THREE WILLIAM S. BRADY PUPILS.

Laurence Wolf, Kathryn Meisle and Leona Kruse, three of the many pupils of William S. Brady who have made successful careers in opera and concerts and are now holding prominent positions in the world of musical art both here and abroad.

one, I may say that the recorder (or flute-a-bee) is the forerunner of the flute, but with a much softer, purer and more ethereal tone. It existed side by side with the flute for some time, and composers like Bach were very particular to designate its use for certain purpose. But it did not adapt itself to the modulatory requirements of modern music (like the flute, thanks to the Boehm system) and consequently fell into disuse. It is a pity, for the distinctive tone color which we hear in a set of old English popular tunes for a "concert of recorders," and which is lost to modern music, is altogether delightful.

Among the other instruments in use at the festival were a complete family of violins including the true tenor violin, a complete family of viols, and the viola d'amore. They were all played wherever the original setting called for them.

### THREE DAYS OF BACH

The concerts were interestingly grouped. Three out of the ten were devoted to Bach, the programs including the fourth Brandenburg Concerto (G major), four sonatas and

(Continued on page 15)

### Mainz to Have Zandonai Première

MAINZ.—Juliet and Romeo by Riccardo Zandonai, composer of *Francesca da Rimini*, will have its German première in Mainz this season. Other novelties to be brought out at the same opera house are Manfred Gurlitt's *Wozzeck*, d'Al-

## IS THERE A RENASCENCE OF PIANO MUSIC?

By Dr. Adolf Aber

(Translated by Alfred Kalisch)

The effort of our youngest generation of musicians to emerge from the epoch of romanticism is gradually making its influence felt in the sphere of piano music; and in that sphere, too, opposition is developing between the romantic conception of the art, which is in their opinion "dead," and an ideal of music in which the tracing of the musical line only shall be of importance, and which shall eliminate from it all emotional and expressional value. We are now seeing structures in the nature of the suite penetrating into the sanctum of art-music, combined from the elements of jazz music and purely artistic inter-play of sounds, and we are also seeing piano fugue and toccatas arising in larger number than has been the case with piano music for centuries. We have lastly a large number of piano pieces with a programmatic content, which emanate in particular from the circles of the younger composers of Paris and Vienna. Thus, if we ask only what the titles of these piano pieces are, we see that the general picture of the newest piano music is almost precisely the same as that of the earliest key-board music of which the history is known, that is to say, the music of the fifteenth to the seventeenth centuries, and as a matter of fact critics have not failed to assert that we are here, as far as the newest piano music is concerned, in the presence of a consciously fostered renaissance which—just as the nineteenth century revived the epoch of Bach and Handel—has its gaze fixed on that epoch of musical history in which our harmonic system had not yet struck firm roots, and which still knew nothing of the larger forms of piano music, the sonata and concerto. This, then, is just the time when musicians themselves, and beyond them the thinking public in our concert rooms, should consider whether there is really such a connection between then and now, and whether the development which we are now observing in the newest piano music is organic or whether we have here one of these great misinterpretations of history which do almost more harm than quite unthinking, consciously unhistorical, instinctive music-making.

We must first of all remember that in the earliest times, from which clavier music has come down to us (the fifteenth and the beginning of the sixteenth centuries), the instrument of the clavier per se had absolutely no importance. Compositions inspired by the technic or timbre of the clavier were quite unknown to that early period. What clavier literature has come down to us from that time is rather, as far as the overwhelming majority of it is concerned, music which was originally composed for purposes quite different from its performance on a key-board instrument. Even if the performance of this music on the clavier was possible, the reason for that lay in the great freedom of musical usage at that time, which as a matter of fact did not stop to enquire too closely whether the composition was to be sung, played by various instruments, sung with instrumental accompaniment, or designed for one single instrument. In accordance with the free practice at that time, all music composed for the organ was first of all used for performance on the clavier at home. Further, all dance music originally composed for several instruments, also compositions written for the lute, were without further ado transferred to the clavier. From the combination of several dances into one piece resulted the earliest form of the suite; from the instrumental preludes, the larger and musically more important preludes developed, and from the free postludes grew the toccata, which was originally the peculiar property of the virtuoso.

We ought, strictly speaking, not to talk of "clavier literature" in the narrower sense of the word in this earlier period of the fifteenth and sixteenth centuries. The fame of the masters of that period—Antonio Squarciulpi, Konrad Paumann, Paul Hofhaimer, Arnold Schlick, Jacob Buus, Adrian Willaert—rests solely on their compositions for the organ, and the fact that these compositions were for the most part also played on the other keyed instruments of the period is a purely secondary phenomenon. These compositions strike us, in spite of all their rhythmical style, and the unmistakable hints of a brilliant virtuoso style, as being, in consequence of their want of harmonic freedom (largely conditioned by the domination of the old church tones), as notably uncouth. Every attempt to awaken them to new life is doomed to failure.

### ARRANGEMENTS

This earlier clavier music, therefore, is essentially a literature of arrangements. The specifically pianistic element in it was restricted to a technic of ornamentation which had its origin chiefly in the need of giving prominence, by means of constant repetitions, and the decoration with little figures, of the broad phrases of a melody, to which due importance could not be given by reason of the impossibility of sustaining the tone. These are the chief characteristics of the clavier music of the German colorists of the time of Elias Nicolaus Ammerbach, of the great Italians, Andrea and Giovanni Gabrieli, Claudio Merulo and Girolamo Frescobaldi, and of the clavier music of the Germans, Froberger and Tunder, and of the Spaniard, Antonio Cabezon.

While, therefore, it was impossible to draw strict boundary lines between the organ and clavier music of that period in Germany, Italy, Spain and France, and therefore one cannot speak of a recognition of an aesthetic code for the clavier music of these countries, there was arising in England a clearly marked province of art which is indissolubly connected with the key-board instruments and receives its laws from their technic. This is the English virginal music, the key-board music of the epoch of Henry VIII and Queen Elizabeth, the chief source of which is for us the famous Fitzwilliam Virginal Book with its nearly three hundred examples of the various kinds of compositions of that time. Names like Thomas Tallis, William Byrd, Orlando Gibbons, John Bull, Thomas Morley, and John Munday represent the zenith of the development of this movement. What then are the principal characteristics of this music? Is this earliest independent key-board music known to us really in its essence anti-romantic? As a matter of fact the exact opposite is the case. The essence of this music rather is that, in contradistinction to the virtuoso decorative organ art destined for large places, it attempts to set into vibration all the finer chords of the life of human sensibility, and is from the very beginning in closest union with the high emotional values of the English folk song. This virginal music was bound to take into account the fugitive tone of the key-board, and the necessity of giving fulness to this

tone by an almost excessive opulence of ornamentation, but it never lost sight of the value of a piece as a mood painting, and knew nothing of cold virtuosity and soulless play of sound. If the inner meaning of all home-made music is that the musician shall lose himself with complete love in all the details of the piece and shall exhaust every intellectual possibility of a theme or a harmonic sequence, and shall submit himself to the educational influence of the music—then English virginal music is the eternal standard of all domestic music; for in the variations on Folk Songs, which are its essential peculiarity, we have for the first time in the literature of music this living pre-occupation with the theme, and the careful thinking out of every detail, the complete exploitation of the emotional content, all of which we are wont to designate "intimate" music making. The key-board instruments placed in a small room and played by one who feels himself alone in this hour with this instrument, has thus in the history of music fulfilled the great mission of intensifying musical thought, of making clear to the musician and the friend of music the significance of even the smallest detail of figuration.

### A MISTAKE

All the later achievements of musical characterization, the development from the beginning of the sixteenth century onward of a theory of the emotions properly so-called, was made possible only by the practical spade-work done by English virginal music. Our youngest composers of piano music, instead of attempting to link on to the virtuoso toccatas and fugues of the old Italian and German colorists—who, as must be said again and again, were only a subsidiary from the point of view of key-board music—should rather submit themselves to the intimate charms of this English virginal music, and again carry it a step farther by their own work, when they have once felt that they cannot get beyond the achievements of the classicists and romantics in the larger forms. Is there anyone to-day who knows what wealth of expressive music of the noblest kind lies hidden in this English virginal literature? Do we know the vital force of the mood which radiates from such pieces as The Bells of William Byrd, his Variations on the Carman's Whistle, the Nature Pieces of John Munday and Martin Peerson, and the Cradle Song of Tomkins? No doubt we might possibly have seen the origins of a great and powerful art of expression in key-board music in England and spread over all Europe as early as the seventeenth century if art-hating Puritanism and its development in its own home had not cut the ground from under its feet and silenced its poetic tones.

The English virginal music which was saved from the wreck for the development of music has unfortunately, in its essence, nothing to show but the technical characteristics of the new clavier style. The Dutch composer, Jan Pieters Sweelinck, and through him the continental composers, adopted the characteristics of runs, the quick repetitions of single tones and the fascinating sonority of arpeggios; and the germs of a piano style of real significance were once again stifled in lavish passage work. It is worth noticing that in the seventeenth century organ music and clavier music again became closely associated on the continent until, about 1700, the clavier again strikes off its fetters and goes its own way. The starting point of this development is the First Clavier Sonata in the Second Part of the *Klaviersübung* (1692) of the Leipzig Thomas Kantor, Johann Kuhnau, soon after which Johann Sebastian Bach enriched the form with his Partitas; but it is significant, on the other hand, that Kuhnau's piano sonatas were not meant to be interpreted as pure pieces of musical sound. Kuhnau's famous set of Six Sonatas which bore the title of *Musical Representations of Biblical Stories*, are a proof of how piano music, as soon as it achieved independence, set itself extremely lofty aims in respect of expression, and that there can be no question in them—to use a perilous catchword of today—"of pure delight in playing." Moreover Bach's famous Capriccio on the Departure of his dear Brother should be specially remembered in this connection.

At this period it is only the Italian clavier music which



FRANCES PERALTA

*Metropolitan Opera soprano, snapped in front of the house at Bourgival, near Paris, where Bizet wrote Carmen. Miss Peralta will open her season in America in January in that opera. She is now in Italy, following a pleasure trip through England and France.*

is mere virtuosity. In Bernardo Pasquini, with his sonatas built up as free improvisations on a figured bass, and in Domenico Scarlatti, with his finely modelled tone pictures, where the music rushes along in unbridled joy of life, we see the founders of the modern brilliant piano style.

It was the great French clavencinists of the expiring seventeenth century who were destined to enter into the heritage of England. Chambonnières, the clavencinist of Louis XIV, writes in his *Pièces de Clavecin* suites of the kind still customary in Europe at that time, but in the individual movements we see traces of keen intellectual kinship with all the various forces of human life, and in his works the lively stirrings of that particular kind of mentality which can only be accurately described by the French word "esprit." The same is the case with Chambonnières' even greater successor, François Couperin. Here we have an almost direct continuation of the line of English virginal music, though indeed built up on an incomparably richer technic and adorned by a sense of beauty of tone which has been unequalled up to the present day in its power to exhaust the ultimate possibilities of the instrument. The more deeply we study the details of his works, the more does the genius with which he grapples musically with the most daring subject matter without degenerating into banality, compel our admiration. The farther we penetrate into the heart of this style, the clearer does it grow that it is in the renewal of this poetry of the piano that our contemporary composers of piano music will find their most grateful task. But in any case it is a dangerous historical error to think that it will be possible to find in the clavier music of the earlier epoch an ally in the war against musical expression which our present time is waging. Indeed, it is rather this epoch of clavier music which is best fitted to open our eyes to the value of instrumental music as a medium of expression.

latest piece, *In der Johanniskirche*. At the Hamburg Volksoper he will produce, early in October, Leo Fall's posthumous operetta, *Youth in May*, and will later bring the company to Berlin and Vienna with the same piece. B.

### TURANDOT AT BERLIN MUNICIPAL OPERA

**BERLIN.**—Mafalda Salvatini, for many years one of the first sopranos at the Berlin State Opera, has been engaged to sing the leading role in Puccini's *Turandot* at the Berlin Municipal Opera. Leo Pasetti will come from Munich to make the decorations for this performance. M.

### NEW HAMBURG SOCIETY FOR OLD MUSIC

**BERLIN.**—A new society, the Hamburg Collegium Musicum, has been formed in Hamburg, under the leadership of Albert Mayer-Reinach, for the purpose of performing old music, especially old Hamburg music. This winter they will perform a newly discovered singspiel by Telemann, *Vespetta und Pimpinone*. M.

### Vienna

#### KLENAU'S OPERA ON TOUR

**VIENNA.**—The School for Scandal, new comic opera by Paul von Klenau, after Sheridan's comedy of that title, is scheduled for its first performance anywhere, at the Frankfort Opera early in November. Prior to its first hearing the opera has already been accepted by no less than eight German opera houses, among them Munich, Karlsruhe and Breslau. The School for Scandal promises to be one of the most frequently heard operas on the German stage next season. P.

### VIENNA HAS NEW THEATRICAL AGENCY

**VIENNA.**—Norbert Salter, concert and theatrical manager, formerly of Berlin, has removed to Vienna and opened a concert and theatrical agency there. P. B.

### VIENNESE ARTISTS FOR LA SCALA

**VIENNA.**—Emanuel List, American bass of the Volksoper, has been engaged to sing at the Scala next season, appearing as King Mark and in other roles. Maria Németh, soprano, and Rosette Anday, contralto, both Hungarians and both members of the Vienna Opera, are also on the roster of the Scala for the winter. P. B.

## FOREIGN NEWS IN BRIEF

### London

#### ALEXANDER BOROVSKY TO PLAY IN LONDON

**LONDON.**—Alexander Borovsky, eminent Russian pianist, who won such success here last season, will give four London recitals in December besides playing with symphony orchestras in Glasgow, Edinburgh and the provinces. M. S.

#### GOOSSENS COMPOSES MUSIC TO THE CONSTANT NYMPH

**LONDON.**—A dramatized version of Margaret Kennedy's popular book, *The Constant Nymph*, is being produced here with music composed for it by Eugene Goossens. Goossens has also written a burlesque song for Noel Coward, the English playwright. M. S.

#### MOISEIWITSCH'S TRIUMPHAL SOUTH AMERICAN TOUR

**LONDON.**—After a highly successful tour of South America, Moiseiwitsch has just returned to London where he will give three recitals in September before his return to the U. S. A. He gave forty-seven recitals in Brazil, Uruguay, Panama and the Argentine, while his season in Rio de Janeiro was such a success that he had to give six additional concerts. M. S.

### Paris

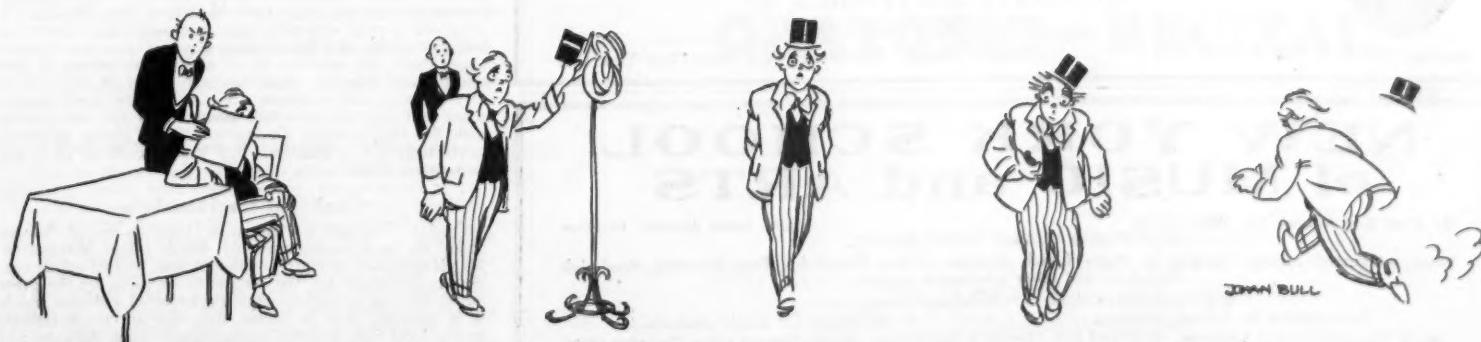
#### KOUSSEVITZKY LEAVES FOR AMERICA

**PARIS.**—Serge Koussevitzky is on his way to Boston for his third season as conductor of the Boston Symphony Orchestra. He sailed from France on the S. S. France, September 15. R. P.

### Berlin

#### JEAN GILBERT TURNS THEATRICAL MANAGER

**BERLIN.**—Jean Winterfeld, who became one of the most prolific and successful operetta writers under the name of Jean Gilbert, has organized the first big theatrical trust of Germany, including two operetta theaters in Hamburg and one each in Dresden, Frankfort and Bremen. The Hamburg and Bremen houses are at present playing Gilbert's own



THE DAY OF THE DEBUT

JOHN BULL

September 23, 1926

## "GOOD TENORS SCARCE IN EUROPE," SAYS HENRY G. WEBER, HOME FROM ABROAD

Henry G. Weber, one of the first conductors of the Chicago Civic Opera, called at the Chicago office of the MUSICAL COURIER recently and divulged, in the course of a friendly conversation, many interesting sidelights concerning his activities. Mr. Weber and his mother had gone to Europe, where they spent several months traveling, at times with Mr. and Mrs. Herbert M. Johnson, having many consultations and visits with Giorgio Polacco in Milan and discovering that tenors are as scarce in Europe as in America. "As a matter of fact," said Mr. Weber, "we could not find any. We heard some in the making, but they all need two or three years' study before they could think of joining an opera company of the importance of the Chicago Civic Opera. However, Europe is crowded with American singers and in all the principal opera houses on the continent one is sure to find at least one American representative. We heard some excellent performances in Vienna, where we spent three weeks and heard eighteen performances during our stay. We spent most of our time in Italy, Vienna, Berlin and Paris, and I was very much struck by the beautiful work of American singers in Europe. Their voices were all of beautiful quality and I can well understand why American singers, especially among the women, are so much in demand throughout Italy, Germany and France and Austria."

"Did you work while you were in Europe," the interviewer ventured to ask Mr. Weber, "or did you act as chauffeur for the party as you did a summer or two ago?"

"I drove the car many miles, but had other duties such as making an entirely new translation of Tifian with Charles Moore, stage director of our company. While in Europe, I could only translate the first act; then our stage director went ahead and translated the balance of the opera and I did the same. Few days after my return here, I received from Moore his translation which I compared with mine. What I thought had done best I kept. What Mr. Moore had done better will be used in our translation of Tifian when it is sung at the Auditorium during the first part of the season. This was, I will say, a gigantic work and I am pleased and happy that it is over. Now the management is having copies made of the translation so that singers will be given their books soon as they arrive."

"What operas did you hear in Europe that made a strong impression on you?"

"It all depends on where those operas were given, as I

really heard some terrible performances in some parts of Europe."

"Where?"

"Why be unkind, but I heard a performance of Rosenkavalier in Vienna that to say the least was a marvelous production."

"On what boat did you return?"

"We came back on the Majestic, though we had passage booked on the Resolute, but she did not sail so we came back on that crack White Star liner with the Johnsons, where we had the pleasure of having for companion also Charles Hackett."

We were just getting interested in the talk when Mr. Weber pulled out his watch and said "my goodness, it is 9:55 and I have a rehearsal at ten o'clock at the Auditorium, so goodby. Will call another time."

### Activities at Harold Henry's Yellow Barn

During the past few weeks there has been a constant pilgrimage to Harold Henry's Yellow Barn studio which has become a feature in the summer life at Bennington, Vt. On August 31 a recital was given by Madeline Tucker which aroused much enthusiasm. On September 3, Horace Britt, cellist; Harold Henry, pianist, and Mildred Couper, accompanist, gave the final concert of the subscription concert course, and delighted a large and enthusiastic audience. On September 9 a recital was given by Mrs. Arthur Holden which left little to be desired in the way of musical understanding, poise, power, and technical finish and which, with that given by Miss Tucker, proves Mr. Henry to be a teacher of artists.

### Olga Warren to Tour Middle West

Olga Warren will leave New York on November 1 for a six weeks' tour, filling engagements at Pittsburgh, Cleveland, Detroit, Chicago, Milwaukee, Minneapolis, Kansas City, St. Louis and intermediate points. After a short rest over the Christmas holidays she will commence her Northeastern tour in four states, New York, Connecticut, Rhode Island and Massachusetts, now being arranged for her by Associated Artists.



HENRY G. WEBER.

### SUMMER OPERA FOR NICE

#### Great Outdoor Scheme of Summer Festivities Planned —World's Greatest Open Air Theater

NICE.—Nice, France's great winter resort, is going to be a summer resort as well. Its delightful climate attracts so many visitors in the hot months that there seems to be no reason why this charming city should not support two "art seasons" a year, and music is to be the clou.

Elaborate plans, therefore, are under way for an open-air theater. The site chosen for the project is the Villa Vigier, generously bought for the purpose by the Count and Countess Miléant. Its stage, which will project into the auditorium, à la Reinhardt, is to be the largest in the world; namely ninety feet long, fifty-two feet deep, and forty feet high. There will be comfortable seating capacity for three thousand people and ample room for two thousand more.

Natural trees, shrubs, and flowers will form the back drop and wings, while the possibility of making the Mediterranean itself contribute to the scenic splendor is still under discussion. The artists' entrances and exits will be made chiefly from the back, the action taking place practically in the midst of the spectators, while in Carmen and Thais, for example, the chorus and ballet will enter from the front, thus seeming to make the audience take an active part in the show.

The president of the summer festival committee, René Mercier, coadjutor to the mayor of Nice, promises an elaborate and interesting program in which internationally famous stars will take part. Prince Igor or Rimsky-Korsakoff's Kitesh will inaugurate the "Théâtre de Verdure" during the second half of next September and the Russian opera troupe, now in Paris, has been engaged for the performance. It will be followed in turn by Lois Fuller with fourteen of her attractive pupils, an ensemble from the Comédie Française in Paris, and one from the Scala in Milan.

Albert Wolff, of the Opéra Comique, is to be musical director; Lugné-Poë, founder of the Théâtre de l'Oeuvre, in Paris, will be stage manager and Count Miléant director.

With everything possible being done to make the project attractive, even to the construction of a palm garden, where visitors can stroll between the acts, Nice's ambition to become an all-year-round art center seems to be in a fair way of realization.

S. J.

"Mr. Gunster is unsurpassed."—Atlanta Journal.



*Frederick Gunster.*  
TENOR

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ILLUSTRATED CATALOGUE ON REQUEST

### Nadia Reisenberg's First Concert Tour

Nadia Reisenberg, talented Russian pianist, will make her first concert tour this season under the direction of Baldini & Engelhardt. Her first tour will be marked by engagements with several of the prominent symphony organizations in America, which together with a series of concert engagements extending from Boston to the Middle West will continue over a period of twenty weeks.

Not only will Miss Reisenberg appear in New York, Chicago, Boston and Detroit in recitals, but she will also appear with symphony orchestras in these cities. In Boston the pianist will be presented as soloist with the Boston Symphony Orchestra under the direction of Koussevitsky, while in Detroit she will be presented first as soloist with the Detroit Symphony Orchestra and later appear in recital under the auspices of the Tuesday Musicals. In New York the pianist will play with the Friends of Music under Bodanzky, also appearing later in the season in recital at Aeolian Hall.

Miss Reisenberg, who is an artist-pupil of Alexander Lambert, is among the outstanding women pianists of today, and was acclaimed at the time of her New York debut by a representative audience and by the critics.

### Steeb Piano School in Larger Quarters

The Olga Steeb Piano School of Los Angeles, Cal., in line with its policy of advancement, has moved into larger and more commodious quarters. It is now in its fourth year, and this year's enrollment is nearly double that of previous years. Among the notable additions to the already popular faculty are Mary Carr Moore, of San Francisco, a composer of note, who will head the department of harmony and composition, and Iris Kuhnle, who will teach Eurythmics. Olga Steeb, the director, is an artist well known in this country and Europe. She has been heard in New York City on numerous occasions. She will make many appearances in California this fall, among them her engagement with the Philharmonic Orchestra, Walter Henry Rothwell conducting, in Los Angeles. She is a welcome artist in her own native state.

### Chaliapin for Honolulu

Feodore Chaliapin will appear in Honolulu during October under the local management of Ralph Julian MacBrayne. Mr. MacBrayne recently announced that he had taken over the arrangements for the concert to be given by the great basso, and that to accommodate the expected audience which, it is believed, will be larger than can be accommodated in any local hall, a special auditorium is being designed and will be erected on the territorial grounds. Mr. MacBrayne has made arrangements for the artist to remain over night in Honolulu, so that the concert can be given in the evening instead of in the afternoon or twilight as heretofore.

**Wilson G. Smith at Seventy-one**

Wilson G. Smith, American composer, pianist, and teacher, celebrated his seventy-first birthday recently at his home in Cleveland, Ohio. On that occasion the accompanying snapshot was taken, and Mr. Smith's many friends and ad-



WILSON G. SMITH

mirers all over the country will be glad to note his youngish, hale and hearty appearance. He writes of the picture: "You will note perched upon my shoulder one of my gifted pupils. He (or she) has mastered the whole tone scale and of late seems inclined to quarter-tone scale experimentation. At any rate modernity seems to have obsessed him (or her). As for myself, I still cling to old fashioned melody as the basis of musical expression."

Mr. Smith is the president of the Cleveland Musical Association, which will play an important part in the Music Week to be held in that city, beginning October 24.

Some of the life members of the Cleveland Musical Association are Walter Damrosch, Galli-Curci, Gabrilowitsch, Mme. Matzenauer, Hofmann, Leonard Liebling, Elman, Martinelli, Chamlee, Ponselle, Werrenrath, Hempel, Edward Johnson, Harold, Schipa, and Rachmaninoff.

**Lent Shows Fine Command of Situation**

Sylvia Lent, according to the Philadelphia Evening Public Ledger, gave a remarkably fine performance of the Brahms concerto on her recent appearance with the Philadelphia Orchestra, Frederick Stock conducting, at the Sesqui-Centennial. "The audience gave her the biggest reception accorded to any soloist at these concerts," said the critic of that daily. "Her technic is splendid, her tone of beautiful quality, and her musicianship as remarkable as that of any young violinist that has been heard in this city for years. Miss Lent is unquestionably one of the finest musical talents of young American womanhood today." It was an occasion in which Miss Lent again showed her fine command of a situation, by ignoring the frequent outbursts of fireworks going on outside the hall which at times partially drowned the orchestra, and by playing as though nothing were interfering with the harmony of the concert. It brought to mind her playing of the Bruch concerto at the Newark Festival a few seasons ago, when just a half-hour before the concert she arrived to find that the orchestra was on strike. However, a piano score of the concerto was sent for, and Edward Harris, the composer, volunteered to accompany her. Without ever having rehearsed the concerto together, Miss Lent and Mr. Harris went on and gave a splendid performance of the work. It was a difficult situation, but it was met with remarkable poise by both artists, and proved a triumph for each of them.

**Estelle Liebling Studio News**

Joan Ruth, soprano of the Metropolitan Opera Company, will sing the Princess in a performance of *La Juive* on September 18.

Queenie Smith, star of *Tip Toes*, will begin her fall tour in two weeks.

Hope Hampton, moving picture star, is to appear in the late fall in *The Proud Princess*, which Sigmund Romberg and Dorothy Donnelly are writing for her.

William Cleary, tenor, has signed a contract for the whole season with Keith's as the leading man in *The Story Book Review*.

Edna Walgrove Wilson, contralto, has been engaged for the Free Synagogue, Flushing, L. I.

Rose Dreher is the new soprano soloist at the Washington Heights Temple.

Betty Shafer has been added to the cast of the new Harling opera, *Deep River*.

**Rudolph Benson Launches Campaign**

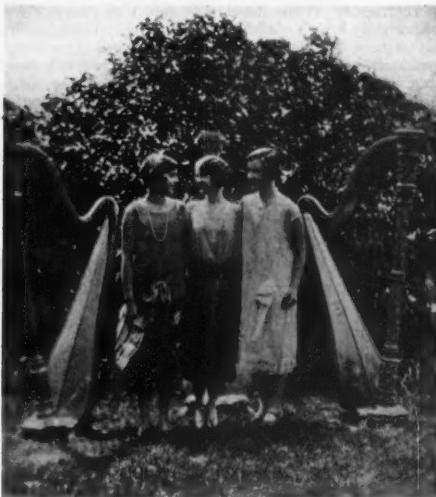
Rudolph Benson, who represents a number of musical and dramatic artists in a publicity way, has returned to New York from Des Moines, Iowa, where he launched a publicity campaign for a new civic auditorium which holds forth the promise of saving Des Moines from a threatened musical famine. The auditorium, with a seating capacity of 4,200, is being erected by Za-Ga-Zig Temple, Nobles of the Mystic Shrine, in connection with its clubhouse. On behalf of the Shrine, Mr. Benson was enabled to issue a public announcement that the auditorium would be a gift to the public, the Shriners reserving its use only for their occasional ceremonials. The announcement was welcomed as holding much significance for the cultural and musical life of Des Moines, and plans were started immediately to

bring to the city several of the great symphony orchestras and leading concert artists.

On his way back to New York Mr. Benson stopped off at Chicago to confer with Oscar A. Doob, publicity director for the Balaban & Katz chain of theaters, in regard to a plan for giving greater emphasis in general publicity to the musical programs which have become an important feature of photoplay presentations. Mr. Doob has been progressive in this direction, and the two publicity men had no difficulty in coming to a sympathetic understanding in regard to the matter.

**Lucile Lawrence Faces Busy Season**

Lucile Lawrence has been spending a busy summer in Seal Harbor, Me. While Carlos Salzedo was abroad for his European tour she took charge of his private pupils in New York and later on in Seal Harbor, a resort frequented by well-known harpists. Miss Lawrence has recently appeared alone and with other harpists with whom she has formed a permanent organization known as the Lawrence Harp Quintet. The members of the new quintet are: Marietta Bitter, Grace Weymer, Thurema Sokol and Eleanor Shaffner. They will tour under the management of the Asso-

LUCILE LAWRENCE  
(center) with members of her harp quintet.

ciated Artists. Last month Miss Lawrence contributed to the Kneisel Memorial, organized by Walter Damrosch, Carlos Salzedo and Willem Wilke, in Blue Hill, Me. She will reopen her studio in New York on October 1.

**Myra Mortimer Has Narrow Escape**

Myra Mortimer, American contralto, who is concertizing in Europe, had a narrow escape recently when a serious leakage developed in the gasoline tank of the plane she had chartered to take her from Paris to Berlin and the pilot was forced to make a landing at the Military Aviation Field at Liege. It was found that the pilot only had enough gas to last five minutes more, and the discovery of this fact was not made until after they had reached the ground. Their departure from the field was delayed three hours until permission had been obtained from the Minister of War allowing them to leave. As an American, Mme. Mortimer was allowed to send several telegrams to parties awaiting her in Berlin where she was to sing, explaining the delay. Mme. Mortimer was returning from a short stay in Paris

and Lido, where she had been resting prior to beginning an extensive concert tour of Norway, Sweden, Germany, Hungary, and Russia, which will be made possible by traveling by airplane and following which she will come to America early in the new year to sing in New York and Boston.

**H. Nevill-Smith Active in Australia**

H. Nevill-Smith, well known Australian baritone, is giving a series of vocal recitals in Sydney. At his first recital he introduced several new French songs to an Australian audience. These included works by Ravel, Rhéne-Baton and Martz. He also included new songs by several well known American composers. His excellent rendering of Geoffrey O'Hara's Living God and Little Battice, called forth great praise from the press and public alike. The critics pronounced him to be a singer of great interpretative ability, every song receiving scholarly and artistic treatment, added to which he has a voice of extremely pleasant quality.

**Violin Maker's Recovery Expected**

WOLFEBORO, N. H.—O. H. Bryant, violin maker of Boston, Mass., is resting comfortably at his farm here, following a serious emergency operation undergone at the Peter Bent Brigham Hospital, Boston. Mr. Bryant, who is a widely known violin dealer, was suddenly stricken at his office after closing time on July 27, and was removed to the hospital for an immediate operation for strangulated hernia. His physician, Dr. John Adams, stated that the operation is considered successful, although Mr. Bryant's condition was extremely grave. M.

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## "MUSIC FIGURES PROMINENTLY IN ARKANSAS," SAYS ALICE HENNIGER

Because New York is the Mecca for all artists during some period of their career, it is given to those located in New York to hear personally of the many interesting things which are taking place in the various parts of the country. This was the opportunity afforded this interviewer when Alice C. Henniger came all the way from Little Rock, Ark., to spend a few days in the metropolis before resuming her teaching in her home town. The object of the visit was to refresh her mind with the vital musical things of New York, to gather a few new ideas, to place some pupils in the musical field and to obtain some help for a deserving few. This is a great deal to accomplish in a few days, but it can be done by a personality as big as Mrs. Henniger's.

Sometimes one thinks that the term "big personality" implies a stiff formality and aloofness. Such an idea could not long exist after contact with Mrs. Henniger, for she has a bigness that envelops one, with a kindness that unarms and a vitality that is invigorating. We were received in the suite of her hotel, with a cordiality that betokened that the bond which brought her and the writer together is a strong one—in Mrs. Henniger it is paramount, for she bubbles over with her interest in, and love of, music. With a simplicity that betokens sincerity the interviewer was allowed to hear of her occupations, past and present, and learned that she is a past president of the State Federation of Music Clubs and has for three years been president of the Coterie Club of Arkansas. Mrs. Henniger was born in Rochester, N. Y., but has been in Little Rock since she was sixteen, and was for many years contralto soloist of the Benia Israel Temple, of the First Methodist Church and at the Consistory of Little Rock. Today she holds one of the most prominent positions in Little Rock for she is closely associated with everything that means for progress. Not only that, but she is appearing in public for many local clubs, her sound musical knowledge and training having afforded her a foundation which time and labor could not undo. She is today a charter member of the Sulphur Springs New Ozarks Chautauqua Coterie, has a studio of her own known as The Henniger School of Bel Canto in which Mrs. Henniger herself personally handles about seventy-five pupils, and takes an active part in the biennial festivals of the State Federation of Clubs. She has now formed a girl's Choral Club known as The Blue Birds, which meets every Monday



ALICE HENNIGER

evening, the purpose of which is the ensemble training needed for choral work, sight singing, ear training and study in the various ensemble combinations. Prior to this she was associated, in 1917, with the first City Festival of Little Rock and before becoming president of the Coterie Club was its chairman.

All this just goes to prove the active interest that Mrs. Henniger has had in the local events of progress for many years, and that she is still untiring in her efforts. When asked what was the work which the Little Rock Coterie Musical Club was doing she stated with joy: "The Musical

Coterie Club is now the largest club in the state and has at its disposal a scholarship loan fund. It is the only club in the state which has this to offer. This is for distribution among those musicians who can give proof of their merit and of their need of money, the only requisite of which is that they study in America. We feel that there are here in America countless fine musicians, perhaps the best in the world today, and as we are trying to build up in this country an appreciation and recognition of its own talent it is only fair that it should be developed here. That does not mean that a student must go to an American teacher—no—for I do believe that the foreign teacher is here to give to us the real fundamentals of art which we as a young country have not been able to develop, but they have come over here to make this country their home and to offer us the advantage of their heritage and to me it seems only fair that we should take advantage of this opportunity.

"I, myself, teach the Italian Bel Canto, which to me is the only real method for developing the pure, sustained, free carrying tone which after all is the only way to secure vocal resonance. While developing this I of course develop simultaneously breath control, the control from the diaphragm, which assures sustained power, prevents any trembling in the production and is the foundation for that smooth flowing singing which is a comfort and relaxation to the listener. This is not just theory which I teach; I have mastered this fact, and have so developed my breath controlling muscles



DAISY JEAN

(at the right) with her sister Madelaine, and the latter's English husband, at Ostende, in front of the Kursaal. Madelaine Jean, a brilliant pupil of Cesar Thompson, achieved marked recognition for the quality of her violin playing. Daisy Jean will give a concert in her home city, Antwerp, before going to England, where she is booked for twelve concerts during October. She returns to the United States early in November, via the S. S. France.

Coterie Club can set up a precedence to all the other clubs of our state.

"The Club is also sponsoring a music course for which we advanced last season about eleven thousand dollars for artists. We had the best that there was to be had, and numbered Jeritza and Max Rosen, Paul Whiteman and his orchestra, Gabrilowitsch, Will Rogers and the De Reszke Singers, and Mary Lewis. This year we will have Rosa Ponselle, Marion Talley, Elsie Janis, a return for Will Rogers and the Singers, and Marguerite Henniger Warncke, my daughter, a contralto, in joint recital. My daughter has been an exception to the rule, for usually close family ties make it difficult to maintain a professional attitude between teacher and pupil, but Marguerite was so intent on her work that she left me after some years' study and immediately entered the list of advanced artists of Frank La Forge and, later, Oscar Saenger.

"Arkansas has had many talented artists. This year Henry Wells Sanderson of Little Rock was the National Federation state winner for piano, he also won the prize in the district contest, and is entering the contest for the 1927 national prize. Of course Mary Lewis is our real pride; when she returned this year to give her concert, everyone from the Governor down, was present. It was a gala event and was almost too much for Mary. When, after a few of the large floral offerings had been handed her she sat down at the piano to play Home Sweet Home, she completely broke down and could not finish. I assure you there were tears in many person's eyes. I am indeed proud to have had a hand in the making of her and I know that she will climb still greater heights, for besides her charming personality she has the stuff within her that makes for success."

Very modestly then Mrs. Henniger showed us a beautiful autographed photograph of the "Pride of Arkansas" followed by a program of a recital which was given by two of her artist-pupils at the closing of her last season, assisted by some of her class. The program listed a varied selection of names of composers which gave evidence of the wide knowledge Mrs. Henniger has of the literature of song. She also told us most confidentially that on her way back home she was going to stop off at two important music schools of the East to try and get a scholarship for two very talented pupils whom she felt more than deserved them, for, after all, she said, "we can only do just so much out in Arkansas, and after that it is our duty to be interested in the passing on of these talents into fields that offer greater advantage."

We were loath to leave the charming speaker but were graciously told that an appointment with William Thorner was next on the schedule.



FLORENCE FIELD  
VIOLINIST

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Musical Courier (Paris).

that I can easily demonstrate to my pupils exactly what I mean and they get a great deal from that. I also show every one of them just what I mean by 'sustained tone,' for I find that the process of mimicking is a great aid in understanding what the other person wants, and if we can hear ourselves produce a certain kind of tone we can soon find the road to solving its attainment. You can for yourself see that I truly teach all this, as you no doubt have heard Mary Lewis sing; she studied with me for several years before going East, and mastered my ideas perfectly. It takes a long time to perfect them I know, but they are the only sure means to beautiful singing."

When asked as to musical conditions in Arkansas, Mrs. Henniger most enthusiastically replied that that part of the country was rapidly advancing in the art. "Arkansas has an association of teachers," she went on to say proudly, "which numbers about 1,200 or more; all these have passed the standard of graded music—that is, harmony, history, theory, and in whatever line their work is to be specialized. Our public schools have bands, orchestras, glee clubs and many interesting musical contests. There is also a great interest in community singing which I established while I was head of the Arkansas Federation of Women's Clubs and which has taken hold and is being carried on in every part of the state. We have now also inaugurated the Junior Contests, through which the Coterie Club gives prizes and medals. It is the first club in Arkansas to give cash prizes to young professionals, and the purpose of this venture is a creative one, as we want it to be a stimulus to other clubs to take up such a worthy cause. Youth to me is the most interesting of phases; it is to it that we look for the future and it is to it also that we owe encouragement and opportunity for progress. I am indeed proud and happy that our

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*Los Angeles Herald*, July 31, 1926.




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Diaz is essentially an operatic singer, and brings to the concert stage the dramatic intensity of emotion and the effects used in that realm. He sang with an abandon and emotional appeal which drew from the audience demands for repetition and encore, and his Creole and negro songs with their swinging rhythm and quaint sentiment called for much enthusiasm.

*San Diego Tribune*, July 27, 1926.

Rafaelo Diaz was generous with his opulent tenor qualities and proved to be an actor of great dramatic impulse, carrying his scenes with verve and precision in spite of the increased distances of this gigantic stage.

*Los Angeles Herald*, June 25, 1926.

Rafaelo Diaz again took the honors of the performance with his well-schooled and naturally beautiful voice.

*Los Angeles Times*, June 29, 1926.

Mr. Diaz's fine lyric tenor was heard in a program eminently suited to display both his delightful tonal quality and finished musicianship.

*San Diego Union*, July 27, 1926.

*The Bowl last night was the scene of a conquest for Rafaelo Diaz.* His voice was of surpassing loveliness. Gracious in his presence and sound in musicianship, he has proved one of the most popular soloists of the season.

*Los Angeles Examiner*, July 31, 1926.

## SEASON 1926-1927

{ Texas tour in November  
Florida tour in January  
Coast tour in April

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## ARTISTS EVERYWHERE

**Elsa Alsen** has returned from Maine, where she spent the summer preparing some new programs for her winter concerts. Her season with the Chicago Opera starts December 1, and October will find her in California where she will appear with the Los Angeles Opera Company.

**May Barron**, contralto, formerly with the San Carlo Opera Company, is now under the management of Annie Friedberg. Among her important engagements is one in Montclair, N. J., in January.

**Lucrezia Bori**, after singing her final performance at Ravinia, motored to Chicago and took the midnight train for Cleveland, changed again at Buffalo, and arrived in New York in time to sail the following evening at midnight on the Mauretania for a five weeks' rest in Europe before beginning her concert tour.

**Mario Chamlee**, Metropolitan Opera tenor, has returned to his farm at Wilton, Conn., after a successful summer at Ravinia Park, Ill. He leaves for a fall concert tour in October, visiting Ft. Worth, San Antonio, Denver, Salt Lake, Lincoln, Fargo, St. Paul, Fort Wayne, Topeka and other cities.

**Charles de Harrack**, scheduled for a coast to coast tour this season, is in demand by various musical clubs and colleges throughout the country. To the previous published list of engagements the following have been added: Arkadelphia, Ark.; Sherman, Galveston and Georgetown, Texas; Hibbing, Minn.; Charles City, Iowa; Stilwater, Okla., and Great Falls, Mont. Mr. de Harrack will open his concert tour in October in Williamsport, Pa.

**The English Singers** of London will sail on the S. S. President Harding on October 9, to fulfill a tour of eighty concerts in twenty-two weeks. The first New York recital will be at the Town Hall, on October 24.

**Ossip Gabrilowitsch**, now resting at Mackinac Island, Mich., will return to his duties as conductor of the Detroit Symphony Orchestra within a week. Mr. Gabrilowitsch is finding the time for fall concerts in Evansville, Ind.; Chicago, Ill.; Baltimore, Md.; Toledo, Ohio; Philadelphia and Pittsburgh, Pa., and Akron, Ohio.

**Louis Gravereur** will start a tour of twenty concerts on the Pacific Coast in October. He will not appear in New York until after the holidays.

**Myra Hess**, pianist, will not visit America this season, it will be a year hence until America will hear her again; in the meantime her European schedule is quite full and Miss Hess has hardly had any summer vacation. She opened the "Prom" concerts at Queen's Hall in London, had a tour through the English Provinces during September, and in October she is booked to play at a number of orchestra concerts in Hamburg, under the direction of Dr. Muck. A short tour through Germany will take her to the principal cities and then back to England, Ireland and Scotland during the month of December. In January she will appear with the Scottish Orchestra in Glasgow and in Holland she will play six concerts under the direction of Willem Mengelberg.

**Max Jacobs** had three of his artist-pupils appear over Radio Station WRNY on August 27, and September 9. Maurice Pollock, eleven-year-old violinist, played Vivaldi's concerto in A minor; Jeanne Belle-Isle, the D minor sonata by Veracini, and Max Orlofsky, the Wieniawski second concerto in D minor.

**Minna Kaufmann**, vocal teacher, formerly of New York, who is now Mrs. Minna K. Ruud, at present is making her headquarters in Pittsburgh, Pa.

**Helene Kessing**, soprano, and popular society girl of Cincinnati, Ohio, recently sang over WSAI, one of her numbers being the Song of Zion, by Charles de Harrack, a selection published a short time ago in Vienna.

**Barbara Lull**, violinist, will return to America early in October. Among her principal engagements is a return date in Buffalo next March. Previous to that she will appear in Boston, Chicago, Philadelphia and will give a joint recital with May Barron at Freehold, N. J., early in November.

**Marie Miller**, harpist, will resume teaching at her New York studio on October 4. In addition to private lessons, Miss Miller will conduct harp ensemble classes.

**Rhoda Mintz** will begin a series of artist-pupil radio recitals on September 25, when she will present a number of her pupils over WMSG. The assisting artist will be Leonard Lonquist, pianist. Mme. Mintz reopened her New York vocal studios for the season on September 15.

**Felix Salmon**, English cellist, will give a recital in Town Hall, New York, on October 26.

**Germaine Schnitzer**, French pianist, will enjoy the distinction of ushering in the new musical year of 1927 with a recital on the afternoon of January 1, at Aeolian Hall.

**Stefan Sopkin**, who appeared recently with the New York Symphony under Albert Stoessel in Chautauqua, playing the Lalo Symphonie Espagnol, received the following comment from the Chautauqua Daily: "He plays

with a full, rich tone and with an ease and brilliance of technic that is fascinating. Nor does he lack in emotional expression and intelligence. The audience greeted him enthusiastically and was rewarded with an encore by Moszkowski."

**Ednah Cook Smith**, possessor of a rich, mezzo contralto voice, continues to grow in popularity, for everywhere she appears she is enthusiastically received. One of her most recent engagements was at the Avalon-Peermont Community House, at which time she sang My Heart at Thy Sweet Voice aria from Samson and Delilah; The Cry of Rachel, Salter; Swing Low, Sweet Chariot, Carl Diton; For a Dream's Sake, Cowen; Danny Boy, Weatherly, and Come to the Fair, Martin. The program was concluded with the Barcarolle from Tales of Hoffman, sung by Anna Adams and Mrs. Smith. The contralto is such a favorite in Avalon that numerous floral tributes were presented to her.

**Mme. Ada Soder-Hueck**, teacher and coach of many well known singers, will reopen her studio on September 23.

**Edwin Swain**, baritone, has been engaged for two appearances in Aida at the thirtieth Maine Festival in Portland

## UNCLAIMED LETTERS

The MUSICAL COURIER is holding letters addressed to the following persons. Any information concerning their whereabouts will be appreciated.

Ivan Bankoff	Vivian Holt
Rosalie Binns	Eva Lindman
Louis Chartier	Tandy Mackenzie
Louis Dornay	Oscar Nicastro
Jacques Gottlieb	Jan. Rubin
Mrs. Marie Hilger	Miss J. F. Wilson

## Lillian Gustafson Praised

Lillian Gustafson, soprano, was one of the August soloists at Chautauqua this summer, and that her singing was thoroughly enjoyed is evident from the many press encomiums she received. She made over fifteen appearances during the month, and among the works in which she was heard were Gounod's Redemption, Saint-Saëns' Christmas Oratorio, and Weber's Jubilee Cantata. Miss Gustafson sang at a musicale-tea given in honor of Mrs. Thomas Edison and Mrs. Robert Miller the early part of the month and was well received. At the matinee of the New York Symphony Orchestra, Albert Stoessel, conductor, on August 4, she was heard in operatic selections. According to the Chautauquan Daily of August 16, following the soprano's singing of He Is Kind, He Is Good from Massenet's Herodiade, "her voice is clear and brilliant in the high register and her stage presence as well as her artistic manner of singing make her a favorite at every performance." Equally enthusiastic was the critic who wrote in the Chautauquan Daily of August 20: "Miss Gustafson's solo was by Mozart—Her I'll Love, from Il Re Pastore—and fitted in beautifully with the rest of the program. Miss Gustafson not only knows how to interpret Mozart but her voice is of the pure, clear quality that is eminently suited to a Mozart aria. She has seldom if ever appeared to better advantage here than in this solo and the warm response of the audience was entirely deserved." In reviewing another concert the same Daily commented as follows: "Her tones were beautifully sustained in Sommi Dei by Handel, and her interpretation of The Virgin's Lullaby by Max Reger was delightful. Her voice was displayed at its best in the Norwegian Echo Song, in which the echo effects were quite realistic."

Miss Gustafson was one of the soloists at a concert given on August 27 by the Jamestown Choral Society. She also was heard in a group of three solos. Her first number was Puccini's O Mio Babbo Cane, and quoting the Jamestown Morning Post, "Miss Gustafson handled the difficult intervals with perfect ease. Her voice displayed a wonderful carrying quality and her tones were clear and pure. In her second number a Castilian folk song, The Shepherds of the Mountains, there was a marked virility of tone and every word was clearly understood. Nadie Me Quiere, in Spanish, a Californian folk song, exhibited the warm, vibrating qualities of Miss Gustafson's voice. Her interpretation of this number was excellent. She was most liberally applauded and was not able to satisfy her audience until she had responded to two encores."

## Witherspoon Makes Correction

Herbert Witherspoon, president of the Chicago Musical College, writes as follows to the MUSICAL COURIER: "I shall esteem it a personal favor if you will publish this letter."

"On page twelve of the catalog of the Chicago Musical College, I made announcement that the Chicago Musical College is a member of the National Association of Schools of Music and Allied Arts recently organized. I should have stated that Mr. Witherspoon, as president of the Chicago Musical College, is a member of this National Association of Schools of Music and Allied Arts, since no schools have as yet been admitted to membership."

"The error was mine, although unintentional, as I had not been informed, so far as my memory serves me, of the fact that no colleges or schools are as yet members of the Association."

(Signed) HERBERT WITHERSPOON, President."

## Wilbur A. Luyster's Classes in Sight Singing

Wilbur A. Luyster, authorized representative of the Cheve Method of Sight Singing, and late teacher for the Metropolitan Opera Company for eight years, announces a thirty weeks' course of instruction at the Manhattan Trades School beginning October 5, the beginners' class starting at seven-thirty o'clock and the advanced one an hour later.

A similar course will be held in Brooklyn at Public School No. 15, Flatbush, Third Avenue and Schermerhorn Street, on Thursdays, beginning October 7. These sight singing classes have become very popular, arousing merited interest.

## Grace Hofheimer Resumes Teaching

After a summer spent in study and recreation, Grace Hofheimer has resumed teaching at her Steinway Hall studio. During the summer, Carl Fischer, Inc., issued a suite of easy teaching pieces by Miss Hofheimer called Birthday Greetings.

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VICTOR RECORDS

September 23, 1926

## WILLIAM S. BRADY BACK FROM EUROPE

## AFTER AN EVENTFUL AND BUSY SUMMER

William S. Brady is back from Europe. He was over there, as readers of the MUSICAL COURIER were informed at the time of his departure early in the summer, for the purpose of giving advice and assistance to his many pupils who are busy singing in opera and concert abroad, and for the purpose of giving some lessons to other pupils who have not yet "arrived."

Mr. Brady went first to Paris for a short stay. There was little to do there, he says, and no opera worth hearing—at least nothing in the repertory that especially attracted him. So, after a single week, he continued his trip to his destination, which was Munich, the great operatic center of Germany and the home of Wagner festivals quite as important and quite as excellent as those of Bayreuth.

Mr. Brady reports that the opera was magnificent, the Wagner at the Prinz Regenten Theater and the Mozart at the old Residenz Theater which was built about the time of Mozart and where his operas are given as he would have heard them with approval. Only, no doubt, Mozart and his librettists would have been astonished to see the modern idea of the scenic effects.

New settings have been designed by Leo Pasetti, a Rus-

sian with an Italian sounding name. Mr. Brady says that they are remarkably effective and set forth the stories of the old operas with an unusual vividness. He spoke especially of Don Giovanni which, lovely as it is musically, is always somewhat of a puzzle to modern audiences. With-

that the reason was simple enough—every one of the singers was a leading artist, not ashamed to take these (so-called) small roles. The idea that so many young artists have is, that it is "beneath" them to take any but the leading role in any opera. In Germany it is considered not beneath any artist to help create perfection.

Mr. Brady also said, as he has said often before, that American opera students should go to Germany to get routine, because the routine that can be had there is of the greatest excellence and because it is possible for Americans to make definite arrangements with opera houses as to what they are going to get, and there is a fair chance for any young artist who shows ability, earnest endeavor and willingness. It is possible to get a debut under proper conditions, and the conditions are the same as those which obtain for native German artists.

As to the routine, German earnestness with regard to art matters is well known. There is nothing slipshod about it, and the single star, or the two or three singing stars, are not considered to make up the entire performance. Attention is given to every detail. Repertoires are large, and the regular members of rather small companies take care of all the roles. Consequently every artist is required to do a good many parts, large and small, during the year, and nothing could be better for the young artist.

Mr. Brady points out that opera in Germany is as well developed as is baseball in America. Every city, large and small, has its opera running nearly all the time, and there are naturally great opportunities for artists ready and able to do what is expected of them. Among those of his pupils he saw much of in Munich was Leona Kruse, who is at the Munich Opera. He had what he described as a wonderful interview with the great Lilli Lehmann—"wonderful" although it lasted only a few minutes. Miss Kruse accompanied him on this visit. Mme. Lehmann knew Mr. Brady by reputation though she had never met him before. Her remarks to Miss Kruse are worth noting. She asked Miss Kruse with whom she studied. Miss Kruse replied: "With Mr. Brady, and I always return to him." "That's right," said Mme. Lehmann. "Get a good teacher and remain with him." Some mention was made of singing Donna Anna in Mozart's Don Giovanni. Mme. Lehmann said: "Ah, that is a role one ought to study and then lay aside for ten years to think about." As to her own teaching, Mme. Lehmann seemed touched on hearing that Mr. Brady recommended her book to all of his pupils. "I try to teach what I have learned," said Mme. Lehmann. "If only I can give a little of my experience to others I will be satisfied." (She is seventy-eight years old, and made her debut at twenty.)

Mr. Brady speaks with especial pleasure and admiration of Rhode who did the Wotan in Die Walküre, and of a young répétiteur by the name of Carl Zwissler. It is not to be supposed that his two months were spent entirely with music or entirely occupied in teaching. He also made several excursions, like the automobile trip he made to Salzburg to see Mme. Lehmann. And several entertainments were given in his honor, among them one at the Schloss Steinach, the property of the Baron von Schmieder at Straubing am Donau. A snapshot of the company is here-with reproduced.

## Viennese Operettas Tabooed

VIENNA.—According to reports published in the Yugoslav papers, the government of the S. H. S. Kingdom has put the ban on Viennese operetta. Comic operas of Austrian origin are henceforth forbidden in Yugoslavia because they "deprave the taste of the Yugoslav public." B.

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## GROUP AT SCHLOSS STEINACH, AUGUST, 1926.

Seated: Baron Max von Schmieder, Baroness von Schmieder,  
Mrs. Jesse Weil, Prince Wilhelm of Hesse. Standing:  
Baron August von Schmieder, Mrs. F. R. Long, Miss Leona  
Kruse, William S. Brady, Mrs. Grund.

out taking any liberties with it, the Residenz Theater has succeeded in making it interesting.

American singers ambitious to do opera should go to Germany, says Mr. Brady, if only for the purpose of seeing how perfectly details can be attended to, and, no less, to become convinced of the fact that it is, and should be considered, an honor for any artist, even the greatest, to take part in such a great manifestation of art as a really fine operatic production is.

Mr. Brady said this was impressed upon him anew at a performance he attended at the Prinz Regenten Theater of Die Walküre. There, he said, the famous chorus of the Valkuren sisters was done with quite unparalleled perfection, and upon investigation of the program he discovered

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## LEVITZKI

## DOLMETSCH FESTIVAL

(Continued from page 5)

two concerti for harpsichord and strings; preludes and fugues for the clavichord; the Chaconne for violin; an English suite; a fantasia in C minor; and the above mentioned Goldberg variations for harpsichord. Dolmetsch's assertion that the chords in such pieces as the Chaconne, by Bach and his forerunners, were meant to be sustained, and his method of sustaining them (by means of a flatter bridge and a convex bow) is an interesting historical argument, though unlikely to deflect the modern virtuoso from his imperious course.

There were three concerts of Italian, French and German music respectively. The Italian program comprised works by Caroso (1580), Frescobaldi (1635), Allegri (1618), Albinoni (1670), Corelli Vivaldi (concerto for lute, viola d'amore with muted strings, and organ) and the two Scarlatti, Domenico and Alessandro. The French were represented by Couperin, Rameau, Attaignant (1530), Marais (1689), Hervelois (1736), and Leclair (1723).

## MAKING THE AUDIENCE BEHAVE

Johann Kuhnau's The Marriage of Jacob (1696), one of a set of six Biblical Sonatas, formed the climax of the German evening. It was played by Dolmetsch on his own tiny clavichord, which, despite its increased tone power over the usual clavichord, still could hardly be heard beyond the fifth row. That may have accounted for Dolmetsch's wrath over the restlessness of his audience. It seemed to me as if they had been very still but their preceptor thought otherwise and, scolding them roundly after the third movement he concluded, "Now please be good, all of you!"

Thereafter even he was satisfied with them for he interpolated program notes between the movements, becoming particularly graphic after the fifth. "So in the morning," he said, "when Jacob saw how Laban had deceived him he was quite wild, and you can hear how his rage boils within him. Then comes Laban, rubbing his hands and saying 'Only seven little years, and you can have what you want,' and then everything is all right." And we really heard it all, even on the tinkling little clavichord. The audience was especially requested not to applaud after this piece but its enthusiasm could not be restrained.

Surely his is the faith that moves mountains! Bach and Handel figured in this concert, as well as R. T. Mayer (1692), D. Funck (1677) and Johann Jakob Walther (1694).

## OLD ENGLISH MUSIC

One of Dolmetsch's chief enthusiasms is old English music, and the remaining four concerts presented it in various phases. Songs and ballads by Purcell, Thomas Morley (1600), Henry Lawes (1634) and unknown composers played a large part. There were two concerts of concerted music for viols, pieces for the lyra viol by John Jenkins (1630), a sonata by Butler (1630) for violin, viola da gamba and harpsichord, a suite by William Young (1640) for the treble viol, and many other offerings.

An ensemble of viols is a fascinating combination to listen to for a time. The different registers blend better than those of the violin family, and the tone is as sweet, delicate and

quaint as an old print. But a viol is to a violin what a harpsichord is to a piano, and modern ears soon long for the rich, full tones of present-day instruments.

Arnold Dolmetsch will never accomplish his entire aim, which, apparently, is to do away with virtuosity, public recitals, and modern inflated music and induce the world to return to the days of making music at home. I do sincerely hope and believe, however, that he is giving a strong impetus to private music-making among amateurs. In fact, results are already in evidence. (A consort of viols has been organized in Liverpool and one or two old instrument groups are in course of formation in London.) Moreover, he deserves our gratitude for his difficult and important research work. It would be a great pity to let any of these delightful and amusing old works as well as instruments fall into oblivion.

C. S.

## Philadelphia Operatic Society Rehearsing

In accordance with its policy of presenting each season one of the fine old comic operas and two grand operas, the



AT THE HASLEMERE FESTIVAL.

The Dolmetsch family playing old English tunes for recorder, flute and viola.

director general of the Society and president of the Music Club.

The Philadelphia Operatic Society claims to be the first pure amateur grand operatic organization in the world. It was founded in April, 1906, by John Curtis, with the late Siegfried Behrens as musical director, and in the last twenty years has appeared before the public more than sixty times.

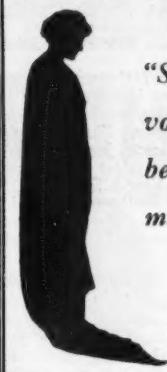
Dr. Andrew Knox is president; Clarence K. Bawden, vice president; Charles C. Edelman, treasurer, and Alice Stallman, secretary. The operas will be staged by Luigi Raybaut and the ballet trained and directed by W. Mikolajchik.

## Bruce Benjamin Returns from Europe

In order to give a concert for the orphans at St. Vincent's Summer Farm near his home in Saginaw, Mich., Bruce Benjamin returned from Europe by the way of Montreal and Quebec. Mr. Benjamin had spent most of his vacation at his summer home in Switzerland, but before returning to this country had appeared in several German cities including Dresden, where his last previous appearance was in the Beethoven Birthday Festival there last winter. Mr. Benjamin will begin his second American season by giving the first concert of the Monday Musical Club at Albany on November 22, following which he will appear in recitals in New York, Chicago, Boston, twelve concerts alone in his native state of Michigan, and further engagements in various New England and Atlantic States. The tenor's New York recital will be given in Town Hall on December 14, when he will introduce a new group of Scotch songs of the type in which he was so successful last season and which he brought over from Europe with him.

## Dr. John J. Levborg to Resume Lectures

Dr. Levborg, whose lectures last season on the Mechanism of the Voice, won much favor and comment, will resume his talks on the same subject early in October.



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The Boston Globe said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Philadelphia Operatic Society has begun rehearsals of Sousa's El Capitan with which it will open its twenty-first season on December 15, with John Philip Sousa, the composer, conducting. Rehearsals are being held under the direction of Clarence K. Bawden, general musical director, who will conduct Massenet's Manon and Weber's Der Freischütz.

For the last year the Society has been affiliated with the Philadelphia Music Club, although maintaining its own separate organization, and performances are given under the supervision and management of Mrs. Edwin A. Watrous,

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**Alfred Friese School for Kettledrums and Drum Instruments**

A recent entry into the pedagogical field of the music world is the Alfred Friese School for Kettledrums and Drum Instruments, the only one of its kind anywhere, which is exclusively devoted to teaching how to play correctly, and from an artistic angle, kettle-drum, snare drum, bells, xylophone, marimba and all other instruments of the "battery" of an orchestra. It already has received astonishing encouragement from professional and amateur drummers.

Mr. Friese, founder and director, having had the advantages of a Leipzig Conservatory education, has given during his sixteen years' (1909-1926) association with the New York Philharmonic Orchestra, numerous interviews to music critics and educators wherein he tried to acquaint the musical public with the truth as to the percussions. He observes: "During the past twenty years as a symphony artist I have had ample opportunities of realizing the handicaps the aspiring percussion player has to contend with. Heretofore, and notably in America, has the so-called 'battery' of the orchestra received little appreciation, not only by the concert-goer, but also by musicians and even conductors. One need only read the biography of Beethoven, Mahler, Berlioz, Mendelssohn or Meyerbeer, or read their scores or those of Wagner, Rimsky-Korsakoff, Tchaikovsky, Richard Strauss and Stravinsky to know for themselves. If the art of drumming is so easy or unimportant, as many perhaps still think, why do the orchestra personnel managers continue to go to Germany for eligible tympanists and percussion players? The truth of the matter is that in the past drummers would, so to speak, after a few lessons in the rudiments of technical execution, commence their careers as professionals in five or six piece bands and graduate after years' and years' experience into the orchestra of second and third rate theaters and picture-houses. In some cases of course there are players of this type in leading symphony orchestras, but as soon as more capable material is at hand they are replaced. To be a really able percussionist requires an authoritative and painstaking foundation. Moreover, the trend in modern composition has sensed the immense musical potentialities of the percussion instruments and I am convinced that their exploitation has only begun. This condition has already widened the market for qualified drummers and the next few years will emphasize, more than ever, the need for players in this indispensable section of an orchestral body."

Cooperating with this new school in bringing to the attention of students, teachers and the musical public generally the purposes set forth, are educators such as George H. Gartlan, supervisor of music for the elementary and high school system of the Board of Education; Prof. Hollis Dann, director of the summer courses for musical supervisors at N. Y. University; Prof. Dykema, director of the summer courses for musical supervisors at Columbia University. Numbering among the leading conductors, music critics and musicians who, it is said, are enthused over Mr. Friese's school, are: Arthur Bodanzky, Wilhelm Furtwängler, Ossip Gabrilowitsch, Edwin Franko Goldman, Henry Hadley, Fritz Reiner, Kurt Schindler, Josef Straus, William Van Hoogstraten, Prof. S. A. Baldwin (of C. C. N. Y.), Felix Deyo (critic, Brooklyn Standard Union), Prof. W. H. Hall (of Columbia University), Maurice Halpern (critic, Staats-Zeitung), W. I. Henderson (critic The Sun), Leonard Liebling (critic, N. Y. American), Elly Ney and Pitts Sanborn (critic, Evening Telegram).

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**Judson Establishes Recital Department**

Concert Management Arthur Judson has established a special recital department devoted exclusively to the direction of local concerts. This department, which is headed by George L. Colledge, will sponsor many musical events in the coming season and will also have supervision of the New York appearances of artists touring under the direction of Concert Management Arthur Judson. Among the concerts already booked by Mr. Colledge are the New York appearances of the Cincinnati and Detroit orchestras and three concerts by Max Jacobs' symphonic ensemble, as well as song recitals by Genevieve Cadle, Constance Clements Carr, Dorothy Helmrich, Max Kaplick and Donatelli Prentiss; piano concerts by Lyell Barbour, Gabriel Fenyes, James Friskin, Marguerite Liszewska, Adolph Ophinger, Mathilde Verne and P. Wolfsohn; and violin recitals by Frances Berkova, Fred Shade and Elise Steele. Additions to this list are being made constantly.

Artists touring under the direction of Concert Management Arthur Judson who will be heard in recitals here include Nina Morgana, Corinne Rider-Kelsey, Karin Branzell, Sophie Braslau, Vernon Williams, Fraser Gange, Irving Jackson, Ruth Breton, Carl Flesch, Joseph Szigeti, Efrem Zimbalist, Carl Friedberg, Mieczyslaw Horszowski, Evelyn Howard-Jones, Gitta Gradowa, Ernest Schelling, the New York String Quartet and the Philharmonic String Quartet. Concert Management Arthur Judson will continue to manage International Composers' Guild concerts.

**Two Liebling Pupils Succeed in Comic Opera**

Ethel Louise Wright, who was engaged by Arthur Hammerstein for the leading role in this season's Rose Marie company, made her debut with that organization on September 6 in Albany, N. Y. The local papers report that Miss Wright is a "wise selection for this role and she has youth, charm and a beautiful voice."

Celia Branz, contralto, who made her first appearance under the Shubert management on September 1 at the Auditorium in Chicago was equally successful as Pitti-Sing in The Mikado and was stamped as a "sweet and comely Pitti-Sing with a good voice."

**Austrian Village Gets Opera House**

REICHENAU (AUSTRIA).—This small city near Vienna has just completed its beautiful new opera house, erected and operated with municipal funds. The opening performance was a well-staged production of Johann Strauss' comic opera, Die Fledermaus. P. B.

**THE PICK OF THE PUBLICATIONS**

**Piano**

(Carl Fischer, Inc., New York)

**Birthday Greetings, by Grace Hofheimer.**—Four easy teaching pieces for the piano for students of about the second grade. Characteristic little sketches known as Invitation, Hurdy Gurdy Dancers, Doing Tricks, and Farewell. Miss Hofheimer has supplied a few words to a couple of the skits, which gives them a poignant spirit.

**Minute Miracle Waltz, by Houston Ray.**—This is indeed a "miracle" waltz and it will be a miracle if anyone can play it. Equally interesting is what the author has to say of it. "This is the first of a series of compositions arranged by myself for use in therapeutics and has been acclaimed potent in musical healing under test conditions, where the so arranged harmonies have been an aid in bringing about mental as well as physical harmonies." Further comment is not needed.

(Grinnell Bros., Detroit)

**Technical Work in Ear-Training for the Piano, by Ida Elkan Katz.**—A method devised by Miss Katz after her long experience in teaching which will develop a sense of tonality and distance so that the student is able to play without being obliged to look at the keyboard while playing. It is really a form of complete memorization of the keyboard and no doubt will be of aid in speed and the development of rhythm. It begins with the whole and half steps and continues through to the most intricate sort of harmonic combinations.

**Songs**

**Wisdom and Love, by Laura Sedgwick Collins and Martha Ridgway Bannan.**—A catchy and colorful song with much of the spirit of spring about it. It must be handled by a singer with a flexible voice, as use is made of staccatos and trills. The lyrics are spirited.

(Carl Fischer, Inc., New York)

**Muckwa, The Bear, by Charles Sanford Skilton.**—Song for low voice, really for the male voice, and is written in a fast and barbaric tempo. It is a call to the hunter and depicts the many dangers of the animal in vivid fashion. The composer has supplied a rhythmic accompaniment; the song is effective if handled by a competent interpreter.

**Voliam Lassu and Vieni Sul Mar, by Angelo Patricolo.**—The former is a valse for high voice dedicated to Toti dal Monti, and the latter is a serenade. They are written in the typically popular Italian style—perhaps a little too long.

**A Rose Will Fade in a Day, by Bainbridge Crist.**—An attractive ballad with a flowing arpeggio accompaniment.

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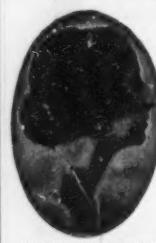
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THE AMBASSADOR—NEW YORK

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Dear Mr. Proschowsky—Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

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Ralfe Leech Sterner, founder and head of the New York School of Music and Arts, principal instructor of voice at this institution, and favorably known for twenty years past in this specialty, has furnished the MUSICAL COURIER with an authentic list of his artist-pupils. These are active in all phases of vocal art in various countries, as will be seen by a perusal of the list. The regular Thursday evening recitals given at the New York School of Music and Arts have become a fixed feature of New York's musical life. Here are heard singers, pianists, organists, violinists, reciters, all of whom are either students of this institution or members of the faculty. One hears such young artists here and soon after their names appear as soloists at important musical functions, with clubs or in operatic companies. An import-



RALFE LEECH STERNER

ant feature at this school is the dormitory or boarding department, there being accommodations for a certain number of resident pupils, and invariably this department is filled to capacity. A spirit of friendly rivalry exists among these dormitory pupils, the desire to excel being the predominant characteristic, with every influence tending toward that end. The list is as follows:

C. Luna, Italian dramatic tenor, grand opera, Milan and Naples; Alma Dwinnel, soprano, winner of the \$5,000 prize for the "girl with the sweetest voice in America"; Mme. Bethune Criar, coloratura soprano, prima donna of the Royal Carl Rosa Opera Co. and Imperial Scots Opera Co., of London; Hillel Vichnin, grand opera tenor, Petrograd and Berlin; Evan Williams, tenor, concert; Lockie Marshall Pyle, dramatic soprano, vocal teacher; Alice Davis, soprano, vocal teacher; Mary Frances Baker, soprano, concert singer; Gwilym Williams, baritone, concert; Mary Olesir, dramatic soprano, concert; Leona Paul, dramatic soprano, concert and church; Pearl Regay, soprano, musical comedy; Virginia Penberthwaite, soprano, dramatic soprano, church and concert; Janet Henderson, soprano, concert; Richter, Sister, musical comedy; Janet Henderson, soprano, concert; church and vocal teacher; Georgia Jones, soprano, concert; Naemi Lindholm, director Helsinki (Finland) School of Languages; Louise Lysaght, dramatic soprano, concert; Louise Mueller, soprano, concert; Carolyn Webb, soprano, concert; Edward J. Flanagan, tenor, church and concert; Lillian Amend Dove, soprano, concert singer and voice teacher; Clare Davis, dramatic soprano, festival church and recitals; Florence Gammage, prima donna, contralto, English grand opera and oratorio; Edward von Bergum, baritone, English grand opera and oratorio; A. Leon Kronfeldt, dramatic tenor, church concert and recital; Ignatius Lachno, basso profundo; Mme. Elisha James Franz, mezzo soprano, French grand opera; Katherine Haynes Hulling, coloratura soprano, concert and church; Axel Jorgenson, celebrated Danish baritone; Gertrude van Deinse, mezzo soprano, concert singer; Mrs. S. S. Washbourne, contralto, opera, church, concert, oratorio; Martin Goudeket, famous Dutch baritone; Don Carlos Buell, tenor, church and concert; P. J. Murray, great Irish tenor, concert and opera; Arline Edgerton Felker, coloratura soprano, church and concert singer; Lillian Sullivan, dramatic tenor, opera; Rocco Carcione, Italian dramatic tenor, opera; Myra V. Olive, dramatic soprano, church, concert and recitals; May de Bruyn Kops, soprano, church and concert singer; Sara Reddy McCandless, dramatic soprano, church and concert singer; Orlando Duval Mandarini, Italian dramatic tenor, grand opera; Mrs. E. Weldon Jones, soprano, church soloist; Lillian Croxton, coloratura soprano, concert; Horace Eason, baritone, concert; A. Edgar Lynch, tenor, evangelistic work; Marion Stavrovsky, dramatic soprano, concert and opera, vocal teacher; Christine Demarest, coloratura soprano, concert, vocal teacher; Vergie Goodwin Helie, dramatic soprano, concert and church, voice teacher; Ruth Fitts, soprano, concert, voice teacher; Emma Johnson, soprano, Chautauqua work; Margaret Allerman, contralto, church, concert, voice teacher; Byron Hudson, dramatic tenor, oratorio and concert; Bonnie Howard, soprano, vocal teacher; Vera Melton, soprano, church and concert singer; Elizabeth Pachinger, soprano, concert work; Jane Dutton, coloratura soprano, concert and church work; Mrs. Arthur Durham, soprano, vocal teacher; Fred Molonyaux, baritone, musical comedy; Gertrude Mason, soprano, church and concert, voice teacher; Dr. D. Keene Davis, vocal teacher; Sophie Russel, coloratura soprano, concert; Mrs. Nana La Fleur Turner, soprano, church and concert singer, voice teacher; Therese Schafsfeld, coloratura soprano, musical comedy; Ernest Paxman, baritone, church and concert singer; Adelyn Hood, coloratura soprano, voice teacher; Margaret Burges, contralto, church and concerts; Dorothy Clark, dramatic soprano, concert singer; Marie Torrence, coloratura soprano, concert singer; Mrs. Katherine F. Richardson, dramatic soprano, concert and church singer; Jane Morris Cojean, dramatic soprano, Metropolitan Opera Company; Samuel Critcherston, lyric tenor, musical comedy; Arnold Gluck, baritone, musical comedy; Leo M. Coombs, tenor, concert, voice teacher; Mrs. Georgie (Continued on page 21)

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September 23, 1926

## LUELLA MELIUS ARRIVES IN SAN FRANCISCO FOR OPERA SEASON

Coming Directly from Successful Appearances at Ravinia Park—An Extensive Concert Tour Arranged Following San Francisco Engagements

SAN FRANCISCO, CAL.—Coming directly from the Ravinia Park Opera, Chicago, where she sang during the entire summer season with unusual success, Luella Melius, coloratura soprano and star of more than twenty European Opera Houses during the last five years, has arrived here for her season with the San Francisco Opera Company, which begins on September 25. Mme. Melius will make her Pacific coast debut in opera, singing her favorite role, Rosina, in the Barber of Seville. Mme. Melius showed none of the effects of the strenuous operatic and concert

campaign which her manager, S. E. Macmillen of New York, had arranged for her. The prima donna has met with instant favor from the devotees of opera gathered here for the San Francisco season, many of them having sought out Mme. Melius immediately following her arrival to congratulate her on the triumphs she has achieved in the last ten months. Particular importance was attached to the fact that Mme. Melius is an American, through and through, and as such has added another illustrious name to the fast growing list of Americans who have achieved, and are continuing to do so, justly deserved fame.

During the last few months Mme. Melius has filled nearly a score of engagements at the two Chicago operas, meeting with almost unprecedented success on each occasion, according to more than one Chicago reviewer. In addition she has filled an even greater number of concert and recital engagements, including a record breaking recital at Orchestra Hall in Chicago at which the financial returns were more than \$7,000 and a memorable appearance in Detroit where she was the stellar attraction at the dedication of the new \$7,000,000 Masonic Temple. The receipts of this concert were considerably in excess of \$15,000. Important festival

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LUELLA MELIUS

engagements include the annual gala week at Hays, Kan., and the Spartanburg, S. C., Spring Festival.

Immediately following her engagements in San Francisco, Mme. Melius travels to Los Angeles, where she will sing the leading coloratura roles with the Los Angeles Civic Opera under the baton of Richard Hageman, formerly of the Metropolitan and Chicago operas.

S. E. Macmillen, Mme. Melius' manager, now in New York, is arranging the final details of the prima donna's fall and winter concert season. He has announced that at the conclusion of the Los Angeles season, Mme. Melius will come East for an extended series of recitals, her first stop being at Boulder, Col. Continuing eastward she will sing the opening concert of the concert season fostered each year in Winfield, Kas., by Southwestern University. Mme. Melius is then scheduled to open the concert series of St. Louis, fostered and promoted each season by Elizabeth Cueny. In quick succession come the following engagements: Columbia, Mo., opening concert on the University of Missouri series, given under the direction of James Quarrels; Mt. Vernon, Ohio; Janesville, Wis.; Milwaukee, Wis., with the Arion Club; Cincinnati, Ohio, as the star vocal attraction of the Matinee Musical Club series; Kenosha, Wis.; Normal, Illinois; two appearances on consecutive evenings on the extensive series given each season under the patronage of the University of Illinois at Urbana, Ill.; Bowling Green, Ky.; soloist with the Detroit Symphony Orchestra in Detroit on which occasion Mme. Melius will sing the "Ariadne auf Naxos," by Richard Strauss, at the special request of Ossip Gabrilowitsch; Danbury, Conn.; Montgomery, Ala., on the Montgomery Concert Course, managed and promoted by Kate C. Booth, Bessie Leigh Eilenberg and Lily Byron Gill; Birmingham, Ala., where Mme. Melius will be an outstanding vocal

number on the series of five concerts given under the direction of the Birmingham Music Study Club; again in Detroit, as one of the seven concerts arranged for that city by Grace Denton of Toledo, Ohio; also on the Denton series in Toledo, which, by the way, appears to be among the most successful ever attempted in Toledo; Evansville, Ind., under the direction of the Musicians Club of Evansville, and many other important musical centers. M. S.

### SAN FRANCISCO

SAN FRANCISCO, CAL.—When John McCormack appeared on the stage of the exposition Auditorium, September 8, it was to face a capacity house eagerly waiting to greet him and to show its appreciation of his splendid voice. Mr. McCormack, in this his only San Francisco recital of the season, enabled music lovers to experience two hours of sheer delight for he gave another singing lesson and revealed the true meaning of vocal art. The tenor was in genial mood, his voice displaying the sweetness of quality and rare versatility of tone for which it is known. Mr. McCormack sang with expressive ardor those songs of a dramatic character, and with tender, Irish softness, the lighter and more sentimental numbers which gave contrast to his well chosen program. His diction remains one of the most enjoyable and distinctive features of his many artistic assets. Seldom has a singer in San Francisco been compelled to respond to more encores than Mr. McCormack, and had it been left entirely to the audience he would have been forced to double his program. As it was, his admirers

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clamored for encores and repetitions and he graciously complied with their requests. Again the artist had the valuable assistance at the piano of that excellent musician, Edwin Schneider. The concert was given under the local direction of Frank W. Healy.

William Geppert, vice-president of the MUSICAL COURIER Company and Editor of the MUSICAL COURIER EXTRA, spent several days in San Francisco recently. Mr. Geppert is making a tour of the United States and attended the convention in Seattle, Wash., of the Western Music Trades Association at which he made a most interesting speech. Motoring down the Pacific Coast, Mr. Geppert stopped off at Portland, Ore., and there gave an address at the special luncheon arranged by the executives of the Oregon Music Trades Association. He then visited Los Angeles, a city over which he expressed himself in the most enthusiastic terms. From the southern city, Mr. Geppert came to San Francisco, making this his first visit here in fourteen years. He was charmed with the city, and could scarcely believe that twenty years ago this magnificent and progressive community had been in ashes. Mr. Geppert was much impressed with San Francisco's commercial life as well as its artistic achievements, and made a visit to San Francisco's Chinatown which he thoroughly enjoyed. He stated that next to New York, San Francisco was the most ideally situated and highly interesting city of any he had visited in this country. Mr. Geppert was accorded a hearty welcome here by the officers and executives of prominent music houses who, with his other friends, did all in their power to make his stay in San Francisco a pleasant and memorable one.

Music lovers turned out en masse on September 7 for the fifth event of the Summer Symphony Series, when Gaetano Merola appeared as guest conductor, directing the San Francisco Symphony Orchestra through an operatic concert. In addition to the purely orchestral numbers, there were four San Francisco soloists who, through their artistic gifts, contributed in no small measure in making this concert enjoyable. Eva Gruninger Atkins, a decided favorite with local audiences, created a sensation. A singer whose popularity is steadily increasing in this section of the country is Charles F. Bulotti. His lyric tenor voice was never heard to better advantage than upon this occasion. John Uppman was the recipient of much applause, the depth and richness of his baritone voice making a definite impression. Elsa Garay, who just arrived from Europe where she has many artistic successes to her credit, proved another pleasant surprise with her mezzo soprano of lovely timbre and color.

C. H. A.

LOS ANGELES, CAL.—Eugene Goossens, British composer and conductor, came to the Hollywood Bowl for one week, beginning August 10. He electrified both orchestra and audience in his initial program. Opening with Dvorak's Roman Carnival, he followed with Debussy's prelude, L'Apres Midi d'Une Faun, both of which were much appreciated by the audience, as was his rendering of the Beethoven Symphony No. 8, which was the chief offering of the program. Stravinsky's Firebird was delightfully interpreted as also was Grainger's Mock Morris. The program offered a novelty in Lord Berner's Spanish Rhapsody, but to the disappointment of many of the familiar Tchaikovsky Marche Slave was for some reason substituted. It was charmingly delivered, however.

August 12 brought the soloist of the week, Germaine Schnitzer, pianist, who is very popular in Los Angeles. She even added to her laurels on this occasion and displayed in still greater fashion her versatility, her splendid technic and her crystalline notes in the Tchaikovsky concerto, No. 1, B flat minor, in which the pianist and orchestra contended for honors and which jointly they gave a compelling

interpretation. The pianist was recalled ten times and loaded with flowers. Mr. Goossens scored another triumph with the orchestra. The program opened with the Tchaikovsky polonaise, Eugene Onegin, which he snapped off with a flashingly accented tempo that roused the audience to enthusiasm. The Delius Dance Rhapsody made a fine contrast to this. After the concerto came the Fountains of Rome, Respighi; Molly on the Shore, Grainger, and Dvorak's Slavonic Dances, which closed the program. Approximately 15,000 attended the concert.

The following evening possessed unusual musical charm. The Mozart overture to the Magic Flute opened the program and held the audience spellbound. The Rhenish Symphony No. 3, Schumann, produced a glamorous, mystic effect and largely appealed to the imagination. Jeux d'Enfants, Bizet, possibly proved the most popular number given. Wagner's prelude to Lohengrin, act three, often played and always welcome, came next. Ravel's suite, Daphnis et Chloe, received its Pacific Coast premiere and proved of interest. The Arthur Bliss Polonaise, and Polovetsky dances from Prince Igor, Borodine, closed a delightfully popular program.

August 14 closed all too soon the engagement of the interesting British conductor whose concerts brought out constantly increasing numbers. The program was as follows: overture, Benvenuto Cellini, Berlioz; symphonic poem, Ultava, Smetana; Military Symphony, Haydn; Sinfonietta, Goossens; Stenka Razin, Glazounoff, and Wotan's Farewell from Die Walkure, Wagner.

Marcella Craft entertained at a reception at Mission Inn, Riverside, Cal., in honor of M. and Mme. Pietro Cimini.

Thomas Mancini, young Los Angeles violinist, has been awarded a fellowship in the graduate class of the Juilliard Foundation in New York. His education hitherto has been confined to California.

Before leaving for his Seattle class, Arthur Hubbard was tendered an informal reception at the home of France Goldwater.

Vera Barstow, violinist, will be the associate of Helena Lewyn, pianist, in her series of piano and violin sonata programs this season.

Georgia Stark, coloratura soprano, pupil of Alma Stelzler and Alexander Bevani, recently received notice that she has won a scholarship in the Juilliard Foundation of New York.

The Smallman A Capella Choir presented a secular concert at the Pacific Palisades, August 14.

Geneve Lichtenwalter lectured recently before the Institute of Musical Art.

B. L. H.

#### Marjorie Rambeau an Excellent "Opera Singer"

Just Life, a new drama by John Bowie, and starring Marjorie Rambeau, opened last week at the Henry Miller theater, with apparent success. The plot surrounds an opera singer—a "second Patti"—whose career, because of illness, suddenly meets with a disastrous jolt, and who, to save her husband from financial ruin attempts a "come back." The moral of the play seemed to be that one cannot do two things and do them both well, meaning that one cannot make a success of an opera or concert career and still properly bring up a family and look after a husband. The play was more or less commonplace but worth seeing if only to

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#### Countess Esterhazy Dead

VIENNA.—Countess Myra Wydenbruck-Esterhazy who died here at the age of sixty-eight years, was a descendant of the famous prince Esterhazy, the patron of Josef Haydn. Like her celebrated ancestor, the beautiful countess played a prominent role in the musical life of the city. She was a pupil of Mathilde Marchesi and in her youth appeared occasionally in operatic roles of aristocratic charity performances. As a promoter of music and fine arts, she had only one rival in Vienna, Princess Metternich, her old-time friend, who promoted the famous Paris performance of Tannhäuser. Richard Wagner, Mark Twain, Gustav Mahler, Richard Strauss and virtually all great composers and musicians of Vienna counted among Countess Wydenbruck-Esterhazy's intimate friends.

P. B.

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September 23, 1926

## CHICAGO

## BERTHA OTT ANNOUNCES CONCERT SERIES

CHICAGO.—From all indications Chicago will have a banner music season, which promises to surpass previous years in the number of artists and recitals. At least, as far as Bertha Ott is concerned, it will be, judging from her pre-season announcement. Miss Ott for many years was secretary to the late F. Wight Neumann, and since his death has become one of the city's leading concert managers. For the season of 1926-27 she has already arranged for over sixty recitals by well known and world famous artists. The first recitals of Miss Ott's season will be piano recitals by Leo Podolsky, a young Russian pianist, at the Studebaker Theater, October 10, and A. Leon Bloom (who has recently returned to Chicago from New York), at the Playhouse, October 10, and a concert by J. Rosamond Johnson and Taylor Gordon in a program of Negro spirituals at Orchestra Hall, on October 11. J. Rosamond Johnson is the Negro baritone who sits at the piano and Taylor Gordon is the Negro tenor who sings—sometimes both of them at once, sometimes each has a part and they both join in the chorus.

Other artists to appear under Miss Ott's management are: George Mulfinger, Ossip Gabrilowitsch, Elman String Quartet, Prince Alexis Obolensky, Laura Stroud, Lorna Hooper Warfield, Helen Stanley, Ernest Hutcheson, Lambert Murphy, Paul Kochanski, Harold Bauer, Ignatz Friedman, Amelia Galli-Curci, Margaret Lisiewska, Mildred Dilling, E. Robert Shmitz, John Coates, Maria Carreras, Harriet Ells, George Perkins Raymond, Theodora Troendle, Richard Crooks, Mischa Levitzki, Fritz Kreisler, Grace

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Miss Ott will also bring in joint recital Henri Levy, pianist and Richard Czerwonky, violinist; Franz Pfau, pianist, and Raphael Spiro, violinist; Guy Maier and Lee Pattison; Harold Bauer and Pablo Casals; Harold Bauer and Ossip Gabrilowitsch. The Ukrainian National Chorus with Alexander Koshetz, conductor, will be heard in concerts in the early fall, as will also the Tipica Orchestra of Mexico. The Tipica Orchestra is on its first tour of this country. The Flonzaley Quartet will again come to Chicago for three concerts. The English Singers of London will be heard in a program of Madrigals, folk songs, ballads, canzonets and other music.

## TWO DEVRIES PUPILS WIN JUILLIARD SCHOLARSHIPS

Herman Devries is to be congratulated upon the acceptance by the Juilliard Foundation of two of his pupils for scholarships. Recently Mr. Devries presented Kurtis Brownell, tenor, and Carl Theman, basso, as worthy students and both were awarded scholarships by the Juilliard Foundation. Mr. Brownell has had his entire vocal instruction with Mr. Devries and Mr. Theman, too, is a loyal Devries student.

## CLARE OSBORNE REED RESUMES TEACHING

Clare Osborne Reed, director of the Columbia School of Music, which is entering upon its twenty-sixth year, has returned from a motor trip through the Carolinas and a vacation spent at her beautiful estate in the Carolina mountains. She is starting her professional teaching work the first week of October.

Included in Mrs. Reed's plans for the year are a series of artist classes especially designed for those preparing for public work. This work has also been arranged so that teachers and others having limited time for practice but wishing the experience to be gained and the advantages of class-work may enter as listeners. The professional teachers' training course includes two groups—those of the younger teachers with limited experience, and those of more advancement who constantly return to Mrs. Reed for coaching in their normal work, often bringing their own pupils with them for advanced criticism.

## ABERNETHY TO CONDUCT PEOPLE'S CHURCH CHOIR

Emerson Abernethy, English baritone and conductor, has been engaged to conduct the choir of the People's Church. Mr. Abernethy was for many years choir director in London, having succeeded his father as director of a large Presbyterian choir, which position his father, a noted choir leader of his day, occupied for twenty-five years. In addition to his activities as choir director Mr. Abernethy has large classes in voice and also conducts the vocal normal course for teachers at Bush Conservatory.

## QUADRANGLE CLUB ENGAGES RUDOLPH REUTER

Rudolph Reuter, pianist, has been engaged for a lecture-recital on November 9, by the Quadrangle Club, University of Chicago.

## CHICAGO MUSICAL COLLEGE NOTES

The Chicago Musical College opened its season of 1926-27, on September 13, with an enrollment so large as to cause the officers of the college to believe that they are facing the busiest season in the history of the college. An unusual number of former students have returned, this being particularly true of the vocal department—an encouraging factor in the season's work of the opera class.

Herbert Witherspoon, president of the college, has returned from his four weeks' vacation in his own country

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ALEXANDER ZUKOVSKY

Boris Zhakaroff and Cecilia Hansen snapped at Royan, this summer.

place at Darien (Conn.). Florence Hinkle Witherspoon will return in a few days to commence her duties as a regular member of the faculty.

Mr. Witherspoon has received letters from his pupils in Europe—Mildred Seeba, who won the Caruso Memorial Scholarship, now in Milan; Manton Marble, tenor, who is now in Berlin, and Esther Stoll, also in Berlin. All three singers expect to make their operatic debuts this season. Miss Seeba has already sung in Milan, Nice and other places in the south of Europe.

The opera class, under the direction of Isaac Van Grove and Herbert Witherspoon, will begin rehearsals the first week in October, and two or more performances will be given during the season. Special attention will be given to this class and it is expected that performances will be given on an unusual scale of excellence.

An alumni association is now in process of formation and the president is sending bulletins at stated intervals to former students of the college so that they will be kept in touch with all interesting details incident to the student life at the college.

The Booking Bureau, under the supervision of Miss Massie and Mr. Witherspoon, is already functioning and it is hoped that advanced students will receive many opportunities for public experience through this bureau.

Mr. Witherspoon will lecture in several states, probably going as far west as the Pacific Coast, on Music as a Vital Factor in General Education.

The college orchestra will be reassembled for rehearsal the first Monday in October, under the direction of Isaac Van Grove. A junior orchestra will be formed for the younger and less experienced students so that they may receive early training in ensemble playing, preparatory to entering the first orchestra.

The first meeting of the class in musical history and appreciation, conducted by Mr. Witherspoon, on novel and interesting lines, will be held in Central Theater, September 25.

A new four-manual Moeller organ, modern in every respect, has been installed on the sixth floor so that the college now possesses three of the finest organs obtainable.

A room has been fitted up back of the college restaurant for the newly formed lunch club. Most of the teachers of the college will belong to this club and it is expected that it will become a most enjoyable factor in affording the teachers opportunity of seeing each other frequently to discuss matters pertaining to their work and to the welfare of the college.

From the above it will be seen that everything is being done to stimulate college spirit in the Chicago Musical College, to enlarge the opportunity for the students, and to improve musical education in every possible manner.

JEANNETTE COX.

## Arthur Warwick Returns from Europe

Arthur Warwick, teacher of piano, who has just returned from a three months' trip to Europe, resumed his piano instructions at his studio in Steinway Hall on September 15.

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## MUSICAL COURIER

### Josefin Hartman Vollmer with Schumann-Heink

After an interval of a number of years, during which time she was conducting her own studio in New York, Josefin Hartman Vollmer again accepted a very flattering offer from Mme. Schumann-Heink to join her as her accompanist and piano-soloist on her recent tour of the Northwest and West. Meeting Mme. Schumann-Heink in Chicago, the tour was made in the diva's motor-car, covering important cities and terminating with a gala concert in San Diego. At the Coronado Beach home of Mme. Schumann-Heink, Josefin Hartman Vollmer spent many happy hours of work, accompanying the great contralto in her preparation of the coming season's programs.

As accompanist and solo artist, Josefin Hartman Vollmer was received enthusiastically by her audiences and the critics. Among the many tributes paid her, the Idaho Statesmen says: "If, as some singers say, accompaniments are an art, she is deserving of first rank for her sympathetic and feeling accompaniments." The Butte Miner calls her "a pianist and accompanist of marked ability."

The San Diego Tribune recognizes her ability stating that she was "an invaluable aid throughout the evening. Besides her intelligent and sympathetic accompaniments Josefin Hartman Vollmer captivated her audience by her clear ringing tone, delicate passages, scintillating trill work and expressive rendition of her solo numbers."

Josefin Hartman Vollmer has now reopened her New York studio and is already busy with a large class of pupils coaching opera and recital repertory as well as giving piano instruction. In a letter of introduction to her manager, Mme. Schumann-Heink speaks of Josefin Hartman Vollmer as "the perfect accompanist."

### Paolo Gallico Returns to New York

Paolo Gallico has returned to New York from Los Angeles, where he had been conducting master classes in piano. This was the third consecutive summer that he has taught in California, and his classes this season were so successful that he was asked to prolong them after the regular term of ten weeks was completed, giving two additional weeks with a full class. Mr. Gallico has reopened his New York studios and is preparing artist pupils for public appearances in recital in Aeolian Hall. Irving Schenkman, his talented pupil who made such a successful debut last winter, will be heard again in recital on November 27. Another gifted pupil, Pearl Rich, will make her debut in Aeolian Hall, November 30.



© Underwood  
PAOLO  
GALLICO

### Another Sterner List

(Continued from page 17)

Nunvar, voice teacher; Glenn A. Allen, voice teacher; William G. Schwartz, baritone and vocal teacher; Martha Zschaebitz, coloratura soprano, vocal teacher, concert and church singer; Myrtle Kenly, soprano, vocal teacher, choir director, oratorio and concert singer; Harry Stott, eminent composer and choir director; Edna Phillips, soprano, voice teacher; S. Gordon Emory, baritone, voice teacher, director of music; Charles Arthur Dobson, baritone, voice teacher; Blanche Kelley, soprano, voice teacher; Teresa K. Hubner, contralto, vocal teacher, church soloist; Mrs. Robert Sory, dramatic soprano, voice teacher; Harry Thomas, tenor, concert soloist, choir director and voice teacher; Mary Marcus Lemlich, dramatic soprano, voice teacher; Frank J. Held, voice teacher; George Scholl, baritone, concert singer; Joannia Middlecamp, coloratura singer; Elsa Valois, Geiger, mezzo soprano, musical comedy; Edward Kinsey, baritone, church and concert; Will H. Johnston, bass baritone, church and concert; and Helene Schoreite, soprano, English grand opera; Evelyn Christie, coloratura soprano; Carmen Ascencio Zanelli, grand opera; Gladys Birkmire, coloratura soprano; Andrea Bianchi, baritone, grand opera; Eva Darby, soprano, voice teacher; Keziah Thomas, contralto, church and concert; Zella Carnahan, soprano, church and concert; Marguerite Hitch, soprano, church and concert; Sybil Bigger, soprano and vocal teacher; Mildred Davis, contralto, church, concert and vocal teacher; Julius Rushing, director of vocal department, baritone; Lulu Hatfield Solomon, leading dramatic soprano and director of Stratford Opera Company.

### WHERE THEY ARE TO BE

As Announced

BARRON, MAY—Nov. 5, Freehold, N. J.; Dec. 8, Bridgeport, Conn.  
BORG, LORENZIA—Oct. 28, Richmond, Va.  
CASE, ANNA—Oct. 13, Atlantic City, N. J.  
CURTIS, VERA—Oct. 28, Philadelphia, Pa.  
EASTON, FLORENCE—Oct. 19, Paterson, N. J.; 21-22, Detroit, Mich.  
GRAVERE, LOUIS—Oct. 1, Piedmont, Cal.  
JERITZA, MARIA—Oct. 21 Utica, N. Y.; 25, Newark, N. J.  
LENT, SYLVIA—Oct. 6, Atlanta, Ga.  
LEOPOLD, RALPH—Oct. 8, Caldwell, N. J.  
LEVITZKI, MISCHA—Jan. 8, Boston, Mass.; 26, Chicago, Ill.  
LIEBLING, GEORGE—Oct. 16, Boston, Mass.; 24, Chicago, Ill.; Nov. 15, S. Bend, Ill.; 16, Kalamazoo, Mich.  
MAIER-PATTISON—Nov. 5, Boston, Mass.  
MUNZ, MIECZSLAW—Oct. 3, Vienna; 8, Paris.  
MURPHY, LAMBERT—Nov. 23, Boston, Mass.  
PONSELL, CARMELA—Nov. 7, Syracuse, N. Y.  
SCHNITZER, GERMAINE—Oct. 14 to Dec. 1, England.  
SMITH, EDNA COOK—Oct. 3-4, Wernersville, Pa.  
SUNDELLUS, MARIE—Jan. 12, Greenville, S. C.  
SWAIN, EDWIN—Sept. 30 to Oct. 7, Maine Festival.  
TIPICA ORCHESTRA—Oct. 11, Texas; Nov. 16, Chicago, Ill.  
WELLS, PHARADIE—Nov. 5, Indiana, Pa.

### Music Teachers National Association to Meet in Rochester

The Music Teachers National Association will hold its Centennial Celebration at the Hotel Seneca in Rochester, N. Y., December 28-30. The discussions at these conventions dwell much upon the study and teaching of the piano, voice, organ and violin, the problems of public school and church music, the management of choral, orchestral and other organizations, music in institutions like the music school, the college and the university, and the relation of musical culture to social and civic life, but also pass over into questions about acoustics, aesthetics, harmony and composition, about local and national music history, about books and libraries, about folk song, the opera and occasionally single composers.

### Hageman Studios Reopen October 22

Richard Hageman has announced the reopening of his New York studios on October 22.

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*Weekly Review of the World's Music*

Published every Thursday by the  
MUSICAL COURIER COMPANY, INC.

ERNEST ELLERT ..... President  
WILLIAM GUFPERT ..... Vice-President  
ALVIN L. SCHMIDLER ..... Secretary and Treasurer

437 Fifth Avenue, S. E. Corner 39th Street, New York

Telephone to all Departments: 4650, 4651, 4652 Caledonia

Cable address: Musicurier, New York.

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

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SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five Cents; Single Copies, Fifteen Cents at Newsstands; Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents; Western News Company, Chicago, Western Distributing Agents; New England News Co., Eastern Distributing Agents; Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, and Tasmania; Agents for New Zealand, New Zealand News Co., Ltd., Wellington, Europe, Agents; The International News Company, Ltd., Bream's Buildings, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and bazaars in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on Friday morning. Advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1922, at the Post Office at New York, N. Y., under the act of March 3, 1922.

THE MUSICAL COURIER EXTRA  
Published every Saturday by Musical Courier Company  
Devoted to the Interests of the Piano Trade

NEW YORK SEPTEMBER 23, 1926 No. 2424

Indoor sports now begin to loom up, and the training is growing intensive for the musical artists and the managers.

Word comes from Bayreuth that Tristan and Isolde is to be included in the repertory of the festival in the summer of 1927 "with entirely new scenery by Siegfried Wagner." We are perfectly willing that Siegfried should take to designing scenery if he wants to; it will keep him from writing operas.

It is good to know that Pittsburgh will revive its symphony orchestra, and that Pittsburghers are willing to pay for it. The late distinguished citizen of that city, Andrew Carnegie, who spent fabulous sums for libraries, always refused to endow the Pittsburgh Orchestra. "If the people wish good music, let them pay for it," was the argument advanced by the steel king when he was asked to save the Pittsburgh Orchestra from the dissolution that later overtook it.

"Ring-around-the-rosy" is the game the concert-masters have been playing this summer. The resignation of Dr. Thaddeus Rich as concertmaster of the Philadelphia Orchestra started it. Michel Gusikoff of the St. Louis Symphony Orchestra was called to the position and accepted it. Then Sylvain Noack, who has been at the first desk in the Los Angeles Philharmonic Orchestra for several years, was called East to take Gusikoff's place and the vacant Los Angeles position has been filled by the choice of Alfred Megerlin, who was Walter Damrosch's concertmaster in the New York Symphony for several years.

The evening of October 28 will be an especially interesting one in the New York Philharmonic's annual series as it will see the first performance here of the Poem for Violin and Orchestra by G. Templeton Strong, a new work, dedicated to and to be played by that splendid Hungarian musician and violinist, Joseph Szigeti. Templeton Strong, seventy years old now but hale and hearty and the same musical enthusiast as ever, is an American composer who has spent most of the latter part of his life in Switzerland, where he lives at Geneva. It will not be his first hearing at the Philharmonic, though no work of his has been performed since the days of Anton Seidl's conductorship. It is particularly appropriate

that the Philharmonic Society should give its first American performance to this new American work, for Mr. Strong's father many years ago was president of the Philharmonic Society.

Arnold Dolmetsch says that Bach, in such pieces as the Chaconne, meant the chords to be sustained, and in playing them he does sustain them by use of a flatter bridge and a converse bow. Our feeling in regard to these has always been identical with Mr. Dolmetsch's. The Chaconne is only a magnificent work when one hears, through the inner ear, the continuation of the chords; otherwise a lot of it sounds like a very dry and uninteresting bit of violinistic "daily dozen."

Albert Morris Bagby, for so many years director of his annual course of concerts at the Waldorf-Astoria Hotel, did a very graceful and practical act last year by establishing the Music Lovers' Foundation, Inc., the purpose of which is to provide pensions for artists, great in musical achievement, who are nevertheless without adequate support in their declining years. The first pension awarded by the Foundation was to Mme. Minnie Hauk, now living in Zurich, Switzerland, than whom there could be no more worthy and deserving beneficiary. On another page of this issue there appears a new appeal from the Foundation. No charity is more worthy of support.

Richard Strauss has presented his home city, Munich, with the original MS. of his early opera, Feuersnot, which, with the MS. of a youthful and totally unknown composition by Strauss (an arrangement for piano duet of his Sonet) may form the nucleus of a future Richard Strauss Museum there. The good Münchener are very proud of the gift, and rightly so, but the initiated will see in this present a truly Straussian bit of sarcasm. For Feuersnot (the book is by Ernst von Wolzogen) is a severe castigation administered by Strauss to his townspeople, and Munich and its beer are made fun of in, sometimes, very drastic words. There is still a bit of a Till Eulenspiegel in Richard, despite his 62 years!

The value of good music as an attraction for the public was never better illustrated than in the just completed visit of Edwin Franko Goldman and his superb concert band to Atlantic City. The Steel Pier has stood for thirty years there, and hundreds of different attractions have played on it, but the highest attendance record for all those years was broken on a recent Saturday with the Goldman Band. There was an unbroken succession of great audiences the entire three weeks and every concert was characterized by the utmost enthusiasm on the part of the hearers. On the final evening there was an ovation tendered Mr. Goldman and his men similar to that which is his lot on the final evening of his annual summer season in New York.

At last a long hoped-for and highly desirable thing appears about to be realized; the Junior Clubs of the National Federation of Music Clubs, it is announced, are to inaugurate a "Children's Crusade to Preserve the Log Cabin Studio and Last Resting Place of Edward MacDowell." In other words, a permanent endowment for the Colony is to be established and the wearying burden of earning through her own efforts most of the money needed for its support to be taken from Mrs. MacDowell's shoulders. It is a consummation devoutly to be wished for. Plans for the campaign are outlined on another page of this issue. It should not be forgotten that anyone who is moved to contribute is heartily welcome to do so, whether connected in any way with the N. F. M. C. or not.

Something unique in the way of entertainment to be given by young people is the "Scenes from the Life of Edward MacDowell" which deals with the outstanding episodes of the composer's life, from his childhood in 1872 to his married life in Wiesbaden, Germany. This was written and arranged by Ethel Glenn Hier, the composer, and presented for the first time under her direction last June by the Junior MacDowell Club of Roselle, New Jersey, with notable success, the proceeds going to the benefit of the MacDowell Colony at Peterborough, New Hampshire. Mrs. MacDowell herself was present and heartily approved of Miss Hier's work. Of course the incidental music is taken from MacDowell's own compositions. This entertainment, which is shortly to be published by Arthur P. Schmidt, will be used extensively by Junior MacDowell Clubs and Junior Clubs of the Federation the coming winter in the campaign which the latter are making to provide a permanent endowment for the MacDowell Colony. When the book is published it will be reviewed in these columns.

## AMERICAN CHANCES

It is interesting to consider the struggle that is constantly going on in America for recognition for those who deserve recognition. One might think it quite natural and inevitable that those who deserve recognition would get it, but that is far from being the case in music, for the simple reason that there is favoritism on the one hand to prevent them from getting forward by cluttering every channel of approach with undesirables, and on the other hand complete indifference on the part of those who control musical affairs. This matter has been broached so often already, not only in the musical press but in daily papers and magazines as well, that there is little or nothing new to be said. But it is worth repeating, if only for the purpose of keeping before the public the rather appalling facts of the case. No need to exaggerate. One may not suppose that every aspiring young music student has the material wherewithal to win success. But the loss of a single really great talent—or the very marked delay in the arrival of a single great talent—is a real loss to art life and should be an impossibility.

Today it is not an impossibility. Delays are so numerous as to be incalculable, and actual failure where there should have been genuine success is not by any means unknown. The reasons are, as already stated above, the cluttering of channels and the indifference of those who ought to be interested. True, there are societies which are supposed to handle the matter and give young talents a chance. There are also numerous individuals who give away large sums of money for the aid of young talents. But neither the societies nor the individuals are selective in that they give assistance only to real talents and invariably to real talents.

The great talents who arrive do so very often without aid and in the face of almost crushing opposition. The would-be who have clever tongues and taking personalities get all the aid they want and get farther than their talents warrant. If one has a young artist in mind one would like to help, where does one turn? It might seem the simplest possible thing to go to one of these societies or philanthropic individuals or foundations to get all needed aid. But those societies, individuals and foundations are either quite inapproachable or make the conditions attached to the giving of assistance so complex that one is strangled by a plethora of anti-chamberism and bureaucracy. There is also the impossible condition of competition, which involves examinations before judges for whom the young artists have not the smallest respect. . . . And who ever heard of a prize competition serving to unearth genius!

If anyone doubts the truth of all this let him but hunt out a real talent and then go out to get aid for him! People whose judgment would be received without question generally very politely agree to hear the young artist—and then find it never convenient to do so. They are, of course, not called upon to give their time to such a purpose, but one would think it would be a pleasure and honor. And so it would, were it not for the unreasonable people who have favorites they want to push forward and are constantly pestering the great artists for "hearings" of incompetents, until the great artists get weary of wasting their time. "Wolf" has been cried so often that they get to doubt its meaning. Consequently when the careful judge finally discovers some young talent really worthy of aid, these artists have no more welcome to give him—the welcome has been worn out by fakers.

Friendship is the most dangerous feature of the entire case: the friendship of people "in society" for clever grafters who worm their way in and get aid not because they are good artists but merely and solely because they have ability to make friendships. Cases have come to our knowledge where benevolent persons have even gone so far as to persuade the leaders of orchestras of which they were patrons to give their pet protégé a "chance" to play or sing with orchestra, only to sit in shame through a direful fiasco. Yet these very same people would never dream of taking any expert's testimony in the case, and could not be approached by any of us.

Some day there will be organized a society of artists, critics and composers who will have their eyes open for real talents and whose united front will force proper aid. Until such a society is formed the talents will fall by the wayside while the fakers get the graft.

## VARIATIONS

By the Editor-in-Chief

October 21, 1903.

There is a good story going the rounds about Spicato, the violinist, who, according to the advertisements, "returned from his vacation recently, and is prepared to accept a limited number of pupils at his handsome studio." The fact that Spicato tells the story on himself will excuse its publication in this column. The tale could be called, A Tragedy of the Beach.

[SCENE—The beach at Nantasket. He and She sitting in the sand. She, an heiress. He, Spicato, not overburdened with this world's goods. Near them, lying on his back, an old gentleman, asleep.]

He (sadly)—"Today your father will arrive to take you away."

She—"He came this morning."

He (bitterly)—"And tomorrow my vacation will be over! Misfortunes seldom come singly."

She—"Is it, then, a misfortune to part from me?"

He—"It is worse; it is a calamity."

She (demurely)—"Why?"

He—"Why? Because in town you will be swallowed up in the stress and whirl of society. Because your world is not my world. Because I shall be buried in my studio, busied with my idiotic pupils. Because there will be no meetings like these, no intimacy!"

She—"But I should like to see you in New York. I shou'd like to see you—often."

He (wildly)—"We must be more than mere acquaintances. We must be friends—we must—there is something I—(seizing her hand)—Sylvia!"

She (tenderly)—"Junius!"

He (suddenly releasing her hand)—"Damn him!"

She—"Well—of all—who?"

He (quickly)—"There comes that confounded idiot Jenckes. Don't turn, he's just behind you."

Jenckes (advancing)—"Hello, you two. Can a fellow disturb this tête-à-tête? (Seats himself.) Fine breeze today, isn't it?" (Silence of some moments, during which He gazes intently at the horizon, and She at the sky.)

Jenckes (unabashed)—"Been in bathing?"

She (perfunctorily)—"No." (Another silence, nothing if not marked.)

Jenckes—"Going in?"

He (chillingly)—"No." (The silence finally makes itself felt. Jenckes yawns, stretches, looks at his watch, yawns again, but remains seated.)

She (in desperation)—"How entertaining you men are. (to Spicato) Why don't you say something?"

He—"I was studying that old man sleeping over there. Very interesting subject, too."

She (eagerly)—"Oh, do tell us your deductions. (To Jenckes) You know, Mr. Spicato is a wonderful student of human nature, quite a Sherlock Holmes, in fact. He reads character from the features, and all that sort of thing."

He (flattered, and understanding that she wishes him to impress Jenckes)—"Oh, it's just a trick, that's all. System and practice, you know. Every mental trait leaves its indelible imprint on the features; and then, of course, the observer must have a keen and accurate eye for detail. Now, in the case of that sleeping man, for instance. His face is turned this way. Look at him carefully. Would you call him refined?"

Jenckes—"I don't know."

She—"I should say yes, of course."

He—"That is kind, but not shrewd. You have not used your eyes. In the first place, the man is unshaved."

Jenckes—"It's Sunday."

She—"Perhaps he doesn't shave himself."

He—"He could have attended to that on Saturday. Besides, he wears thick merino socks, and—"

Jenckes—"Many old men do."

She—"And why shouldn't they?"

He—"It is a sure sign of humble origin and low breeding. And look at that large stick-pin and the heavy watch chain—plated, I suppose—and the clumsy boots. He's a merchant, beyond doubt, for to lie down here, in broad daylight, with a view like this to look at and dozens of persons to observe, proves him lacking in imagination and without the power of self entertainment. You know what Schopenhauer says about a man who is bored when left alone."

Jenckes—"The poor old chap may be tired."

She—"I—"

He—"Of course he's tired, like a dray horse that has done its day's work. If there were goods to sell, or invoices to write, or bills to collect, he would be very much awake. His brain is dead to all the higher things of life. Mark his receding chin and thin lips."

A man capable of almost any commercial crime, I should say."

She—"But—"

He (quickly)—"Oh, you needn't be alarmed. He is probably so situated that it is not necessary for him to commit crimes; honest because he can afford to be, perhaps. But see the greed and low cunning stamped ineffaceably on that narrow forehead. Old fashioned marriage ring on his finger. Men like that always marry. Not enough that they do no good in the world, but they must needs people it with a batch of numskulls as useless to society as their father."

She—"Really, you are—"

He (smiling)—"I can just see the daughter of such a man—dowdy, simpering, plays sentimental jingles on the piano, sings like a peacock, clumsy red hands, large feet, balloon cheeks, shiny—"

She (gaspingly)—"Stop, Mr. Spicato, you have said enough."

He (misunderstanding)—"I say, with shiny cheeks, thick neck—"

She (vehemently)—"Stop, stop! You are no gentleman to say such things."

He (in surprise)—"Why, what's he to you—a stranger—"

She (cuttingly)—"Indeed, he's not. He's my father. You have insulted him and me. Mr. Jenckes, will you take me to the hotel?"

Jenckes (gleefully)—"With pleasure."

He (appalled)—"Your father! Why, Sylvia, I—you—he—"

She (turning her back)—"Mr. Jenckes, your arm, please."

He—"Sylvia, I beg—"

She—"Good morning, Mr. Spicato."

And that is why Spicato now spends most of his time repeating to himself and to his friends the saddest words of tongue or pen.

London Globe tells this story: "At a musical evening last week a singer was requested by an extremely sedate looking individual to oblige with the Japanese national anthem. It was explained to him by the serious one that the tune was the same as the British national anthem, and that all he had to do was to pronounce the Japanese words provided for him on a sheet of paper precisely as they were spelled. Accordingly up rose the willing warbler and burst out with the following lyric:

O wa ta na syam,  
An a syam.

"He was only pulled up by roars of delighted laughter from continuing the confession. There was no encore."

George Liebling has done us the honor to dedicate to us his new Etude in Double Notes, which is a paraphrase on the A flat Impromptu by Chopin. The piece, a bewildering complexity of thirds, fourths, fifths, sixths, sevenths, and octaves, is constructed and colored with unusual skill and taste, so that its inherent beauties of melody and harmony are not obscured but even emphasized. The middle section is a particularly happy inspiration, a contrapuntal simultaneous joining of the lovely slow theme with the running figurations that open and close the Chopin composition. This Etude ranks worthily with the best transcriptions of a similar kind, and like them, presupposes the player to possess fingers and paws of exceptional adroitness and brilliancy. Leaving aside all neoponic consideration, we heartily and sincerely recommend our uncle's work for early and frequent concert performance. When we received our presentation copy, we read it at the piano, with Sigmund Spaeth as a listener. After we had picked our way cautiously and painfully to the last note, Sigmund remarked sententiously: "Must sound great when it is well played." The Etude is published by Arthur P. Schmidt Co., of Boston and New York.

Maude Barragan, of Augusta, Ga., sends this sad story, told in song titles:

PART I

The Seeker .....	John Barrett
Well I Found You (Sappho) .....	Salter
In questa tomba (In this sepulchral darkness) .....	Beethoven
Had I a Golden Pound to Spend .....	Ardayne
Im tiefen Keller sitz' ich hier (In Cellar Cool I Sit) d'Alquin	
La-bas, la coupe en main (Below With Cup in Hand) .....	Elaine
Take Joy Home .....	Wells
Vivere e godere (Good Cheer and Mirth) .....	Campana
Damm'rung senkte sich von oben (From Above Me Falls the Twilight) .....	Brahms
Immer leiser wird mein Schlummer (Ever Gentler Grows My Slumber)	

PART II

J'ai tout donne pour rien (I've Given All for Naught)	
Dahin ist Meine Ruhe (My Heart with Grief is Heavy)	Berlioz
A Fool's Soliloquy .....	Campbell-Tipton
Soupirs (Sighs) .....	Faure
The Crying of Water .....	Campbell-Tipton

It turns out that Clarabelle Barrett, the Channel swimmer who failed, is a professional singer, and she undertook her aquatic attempt in order to get money for further vocal study. Why does not the Metropolitan Opera House engage her as one of the Rhine Maidens? Or as Isolde—and make her swim to Tristan's castle instead of sailing there?

A tactful orchestra is one which permits the conductor to believe that he is doing the whole thing.

And, by the way, and after all, why should orchestral conductors not be able to arrange programs better than those persons who are always trying to rearrange them?

Hope springs eternal in the human breast. If it didn't, there would not be so many music students.

Said in a lecture not long ago by a Western member of the piano teaching guild: "You always can tell the residence of a great pianist from the fact that the houses on both sides of him are for rent."

We are getting ready an article on the effect of piano playing on the nerves of children. We shall entitle our piece, "Piano Pounding Paralyzes Puny Pupils."

By the way, in a Parisian periodical there is an essay headed: "The Intelligence of the Musician." The essay is very short.

From J. P. F.: "Modernistic music occupies about the same place in art, as the Free Love cult does in life. Is it not so?"

The Morning Telegraph tells this fable: "Once upon a time there was a star who made a farewell tour and then retired."

Now that aerial passenger transportation in giant planes is assured in the United States, who will be the first pianist to make a concert tour in one, taking his instrument with him?

"Are Americans Good Talkers?" asks a Sun article. Well, let us say loud talkers, at any rate; especially when they are explaining opera plots during a performance.

"New York State had a bumper apple crop this autumn," is communicated by T. M. F., "and a bumper conservatory graduate crop last spring. I am thinking—before you may think of it—that all the apples were ripe when they were picked."

Speaking of crops, add to similes of 1926: "The child loves castor oil as much as the conductor loves the applause for the soloist at an orchestral concert."

Now that Chopin is to have a statue in Warsaw, and all the unknown soldiers have been symbolized in stone and bronze, only one more duty remains for those who seek to honor brave men and their great deeds. There should be a combined monument of all the nations, for those obscure and unnamed heroes—theirs the sternest duty with the least glory—who turn the pages for the performers at concerts of chamber music.

The voice of the people is the voice of God—except in community singing.

After the female achievements in Channel swimming, what may we not expect soon from women in music?

We, for one, shall have to be on our guard this winter, against writing that "the pianist used the Australian crawl in playing Chopin's study in thirds"; or that "the violinist employed a most effective trudge stroke in the finale of the concerto by Brahms."

It has become doubtful whether our vote shall go to Vice-President Dawes when he runs for reelection. We learn that he has given up swearing, but continues to play the violin and compose.

Scientists now turn yellow diamonds blue. That is nothing. We have seen many a green concert performer turn red.

LEONARD LIEBLING.

## TUNING IN WITH EUROPE

One of the Londoner's chief summer pleasures is a "day on the river"—"river" meaning Thames which any properly cultured person is supposed to know. For what other river is there, on which a civilized person (i.e., Englishman!) in flannels and blazer may disport himself and cultivate the famous river sports without arousing the undue attention of the native?

I yielded to what is known as the "call of the river" for the first time the other day, and I discovered that "the river" is no place for a musical reviewer in search of a rest. To my amazement there was more music on the river than there is in town. And if ever I subscribed to the silly notion that the English are unmusical, I am cured for once and all. For there is hardly a boat among the thousand that swarm the Thames from Richmond to Oxford, that is not supplied with a phonograph. It is as inevitable as the lunch-basket and the famous "river-girl" herself. Not only does that fascinating creature insist on having "him" say it with music; but she listens—simultaneously—to the music from several neighboring boats. Never during a four hours' row on the river was I out of hearing of Tea for Two or Valencia or both, with a dash of Madam Pompadour or Rose Marie as an added counterpoint.

\* \* \*

This predilection for "water-music" extends, it appears, to the great English universities, Oxford and Cambridge. Indeed, so great is the demand that at Cambridge the authorities had to put a ban on phonographs. From which edict the music-loving undergrads appealed in touching and convincing terms. But, strange to say, none of the classics above mentioned are mentioned in their missive. Indeed it "knocks" jazz and the "more blatant types of music" and suggests that "the playing of good music, such as that of the London String Quartet, or high-class music, such as Bach fugues, Handel's Water Music, Mozart, Beethoven, and Holst, by students in their hours of relaxation on the river could do nothing but enhance the beauty of the surroundings and the taste of the modern young man."

No reply to the appeal has been received. No doubt the university is run on democratic lines. . . .

\* \* \*

"I am not a revolutionary in anything, least of all in music," said Stravinsky to a recent interviewer. We never thought he was, but are glad to have it confirmed.

C. S.

(Continued in next week's issue)

## ERNEST FORGETS HIS MANNERS

Ernest Newman, who visited this country two years ago as guest critic of the New York Evening Post, used to give us occasional specimens of what he could do when he was not feeling just right. He must indeed have had an unusually severe disturbance of some kind before he launched the attack on jazz which he made in the Sunday Times (London) of September 12. As a rule, we admire and sympathize fully with what Mr. Newman writes because he writes upon subjects about which he knows a lot, but as a matter of fact, he doesn't know very much about jazz. "Jazzists made a great point of their rhythmic innovations and the freedom of their rhythms," sneered Mr. Newman. "If they had any idea of what rhythm meant they would know that in comparison with the rhythms of any of the great composers from the sixteenth century onward their own rhythms are merely as the sing-song of a nursery rhyme to the changing subtleties of a page of Shakespeare." Mr. Newman should be a bit more specific. It is perfectly true that practically all existing varieties of rhythm were heard from various composers long before there was a thought of jazz, but Mr. Newman is evidently unfamiliar with certain rhythmic combinations heard in the best jazz orchestral arrangements that are unquestionably different from anything that has preceded them.

Here is another angle of his attack: "You cannot have music without composers and at present jazz has no composers in the full sense of the term. The brains of the whole lot of them put together would not fill the lining of Johann Strauss' hat." This merely shows Mr. Newman's lack of familiarity with jazz. Jazz composers who know what they are about are indeed few and far between, but there are four or five leading men who are really musicians and have done intelligent and praiseworthy work in the development of jazz. Mr. Newman prefers Johann Strauss. So do we, but that doesn't make us deaf to what good there is in jazz.

Upon Paul Whiteman he jumps with particular bitterness: "Mr. Whiteman's ideas on this subject indeed are illuminative. He would not have Onward,

Christian Soldiers jazzed because this is a 'sturdy majestic tune with a religious connection,' but the Peer Gynt suite and the Poet and the Peasant overture, why not jazz them? Mr. Whiteman is to be thanked for letting us see so clearly the constitution of the jazz mind. He would not jazz a wretched hymn tune, but he regards Grieg and Suppe and Chopin and Handel and a few dozen others as fair game. Argument would be wasted on him and people of his way of thinking. All we musicians can do is to say to him and them, 'Jazz hymns, ancient and modern and future, as much as you like—most of these are hardly above your own intellectual level—but keep your dirty paws off your betters.'

Now this, we submit, is going a little too far. We do not defend the indiscriminate jazzing of tunes by the better composers. Much of it is bad because it is terribly done; on the other hand, some of it is extremely clever, effective, and musically. It is the way that it is done, not the doing of it, that determines whether or not it is an offense. To save our life, we cannot see that there is anything sacred and inviolable in most of the tunes by those composers whom Mr. Newman names.

Jazz will work out its own salvation. It is the popular dance music of the day and doubtless will vanish in its turn like popular dance music of other days, leaving, however, in two or three or its better features, an impression on music in general—just as the old time dance music has done. And why anyone should worry about it, is beyond us. The National Music Forum held a debate last spring on What shall we do about Jazz? in which we participated, taking the ground that we should do nothing about jazz because jazz, like everything else (to repeat) will work out its own salvation. And we still believe that we are right.

And really Ernest, old chap, you shouldn't forget

## Edwin Franko Goldman and His Band

Edwin Franko Goldman and his concert band have just finished their ninth season in a blaze of glory. The band has become so much of an institution in New York now that it is entitled to a history. The idea of organizing a band for a series of summer concerts in New York first occurred to Mr. Goldman about 1917 and the plan took definite shape the following summer, 1918, when it gave its first series of concerts on the Green at Columbia University. The start was made with a band of forty men. It was, from the first, one of the finest concert bands ever assembled. Practically all the players were soloists and most of them gathered from various symphony orchestras.

The concerts were a tremendous hit from the beginning. No admission was charged—a custom that has been continued throughout the career of the band. It was a rare night, even in that first season, when every seat was not taken and hundreds left standing at that. The expenses of the concerts were guaranteed by the subscriptions of generous music lovers and among the most liberal givers from the very first were Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim. For the four following summers the concerts were continued on the Columbia University Green. The personnel of the band was gradually increased, though the audience could not be increased because the utmost capacity of the grounds had been attained in the first season.

In 1924 Columbia University found it necessary to erect some new buildings on the Green and consequently the band had to move, going to the new band-stand on the Mall in Central Park, which was especially built for these concerts and presented to the city by the late Elkan Naumburg. There it remained for the season of 1923 and 1924. With this latter season the Guggenheim family undertook the entire expenses of the concerts and have continued to pay them ever since.

In the succeeding winter, 1924-5, some petty political squabble in the picayune administration circles of John F. Hylan arose and Mr. Goldman, rightly disgusted with the treatment offered him, refused to play on the Mall and found a new place on the campus of the University of New York. This ideal spot afforded room for even larger audiences than the Mall and the attendance sometimes ran up to 20,000, so all the concerts for 1925 were given there. When the administration of Mayor Walker came into office the first of this year one of its first moves was to approach Mr. Goldman with a proposition for the resumption of the concerts on the Mall. Feeling that he could not desert New York University, which had given him refuge the previous year, a compromise was arranged so that forty concerts were played on the New York University campus and thirty on the Mall. The personnel of the band was increased to sixty men and this proved the most successful of the long series of continually successful seasons. The attendance frequently rose to huge figures and the final evenings of the season both at N. Y. U. and Central Park were marked by scenes of wild enthusiasm which only calmed down after Mr. Goldman was forced to make a speech.

The New York season ended in August and the band immediately went to Atlantic City for a three weeks' season, three concerts every day, sixty-six in twenty-two days, on the Steel Pier. This is the band's first engagement outside of New York except for one or two isolated appearances. The engagement at Atlantic City was an unprecedented success. No better testimonial of this could be had than a telegram which was sent to the MUSICAL COURIER by the management of the Steel Pier, where Mr. Goldman gave his concerts, immediately after the close of the engagement. This telegram reads as follows:

"The three weeks' engagement of Edwin Franko Goldman and his band was the most successful from every standpoint in the twenty-nine years of the history of the Steel Pier. The programs and their execution were of such high order throughout the engagement as to call forth innumerable ovations. The music memory contest brought demands for repetition, but time did not permit it. Mr. Goldman gave a splendid party for several hundred children of the city in-

your manners just because jazz riles you. "Keep your dirty paws off—!" Tut, tut, my lad!

## A LONG TIME COMING

Now that the addition to the Hotel Bancroft in Worcester, Mass., has been completed and that hospitality has five hundred rooms furnished with every convenience for its guests, it is to be regretted that the proposed new municipal auditorium has not materialized so that those attending the forthcoming Worcester Festival, October 4 to 9, also could enjoy their music more comfortably. It was stated last year that a site had been purchased and that the new auditorium would be ready for this year's festival, but apparently another week of Mechanics Hall is necessary. That hall has served its purpose in housing the festivals, and it is to be hoped that by next year the new auditorium will have become a reality and thereby permit the many out of town patrons not only to enjoy the comforts of home at the hotel but also to hear the concerts under equally favorable conditions.

## BATHS AND SINKS

It seems, according to a Sunday paper, that one, Abbe Loubière, of Paris, has just presented a fifteenth century chateau in the south of France to a voice teacher from Wichita, Kansas, to be used as a school for American singers. The Wichita teacher is all enthusiasm but a little in doubt as to where the money is coming from to run the school. The gift, it is understood, does not include open plumbing, and the ambitious young American singer, though very much bound up in his or her art, is a little apt to be a stickler for open plumbing in school dormitories. Let us hope that this new effort to make the two nations even closer brothers in art will not shatter on the score of a couple of private baths and kitchen sinks.

stitutions and this added largely to his already great personal popularity.

"He broke all attendance records. On Saturday, September 11, more people visited the pier than had ever been there before on any single day. Hundreds of letters came to Mr. Goldman and to the Steel Pier from radio fans who had listened in on the concerts regularly. Scores who had heard the band in New York and who were here on vacation attended the concerts day after day and paid personal visits to Mr. Goldman. The final concert brought repeated demands for encores until the program was practically doubled and at the end hundreds of persons crowded to the stage until Mr. Goldman had to hold an impromptu reception.

"The Kiwanis Club recognized his genius by making him their guest of honor. He was master of ceremonies in presenting Gertrude Ederle and many of the pageant beauties, and in many ways he established personal contacts with his audiences.

"It was the first appearance of the organization outside of New York in nine years and its work was so eminently satisfactory that the management of the Steel Pier has been deluged with requests to bring the band here again next year.

(Signed) MANAGEMENT OF THE STEEL PIER."

Owing to the fact that so many of his men had permanent engagements in the country's best symphony orchestras during the winter, it was impracticable hitherto for Mr. Goldman to undertake outside concerts in the winter. This year, however, he has been able to make arrangements by which his personnel can be kept practically intact and for the first time the band will play on the road. A number of dates for the larger cities have already been booked by his managers, Baldini and Engelhardt.

## Dr. Carl Returns from Europe

William C. Carl returned on the Berengaria, recently from Paris and began his season immediately. Dr. Carl will play an engagement on the grand organ at the Sesquicentennial, Philadelphia, on September 30, and from then on he will be kept busy. He returns with many novelties, and made a study of new methods which will be incorporated in the schedule of work at the Guilmant Organ School in New York. Dr. Carl has the distinction of having played at nearly all of the world's expositions both in European and America for a number of years past.

## MUSICAL COURIER READERS

## "Putting the Cart Before the Horse"

405 Monroe St., Ridgewood, N. J.

To the Musical Courier:

It seems to be customary in teaching beginners to emphasize the result instead of the cause, such as harping or getting head resonance through the nose (which puzzles the pupil), ignoring the principle of the open throat and the fauces which hold the note and are responsible for head resonance. After the correct position of the throat and the fauces has been mastered it is then time to direct the column of air into the right place of resonance for each note; but instead of this the throat is ignored entirely and the pupil is directed to sing in the head through the nose, a process which closes the throat and lets down the fauces. This is only one of the errors of present day teaching that is ruining voices. Having learned it by sad experience I know whereof I speak. It is funny that anyone can be so illogical as to think that by ignoring the throat they are eliminating throat difficulties. It reminds me of the story of the ostrich who is popularly supposed to hide his head in the sand, though in reality he doesn't. Because the teaching of the correct position of the throat is ignored is the very thing that causes all the damage.

(Signed) F. DE S. CALKINS.

## SAN CARLO OPERA

## AIDA, SEPTEMBER 14

The performance of Aida by the San Carlo on the second evening of its present season was a spectacular affair. The artists on the whole did some fine work. Clara Jacobo in the title role has a big, but well modulated voice and dramatic fire. A little more pathos at times might have made her portrayal more poignant. James deGaviria as Radames did some artistic singing, especially in the duet of the last scene. Gino Lulli as Ammonasiro invested the part with both tenderness and cruelty to a strong contrasting point, besides having a pleasing baritone. Coe Glade as Amneris was the weak link in the chain. She is lovely to look at, something that Amnerises usually are not, and her voice in spots is good, but she has no lower tones and her acting was next to nil. Andrea Mongelli as Ramfis gave one the decided feeling that the part is too small for such a good bass. It was a treat. A word is also due the excellent ensemble, ballet, orchestra and costuming. They did much to give to the performance a finished polish.

## RIGOLETTO, SEPTEMBER 15

On September 15, Rigoletto was presented. The cast included: Consuelo Escobar, Franco Tafuro, Lorenzo Conati, Andrea Mongelli, Bernice Schalker, Natale Cervi, Elo Grimal, Pearl Besuner, Francesco Curci, Luigi De Cesare. A delightful and artistic performance was given. Mme. Consuelo Escobar, as Gilda, sang and acted excellently and confirmed the good impression formerly made here. The audience rewarded her by frequent and hearty applause. Tafuro shared in the laurels of the evening. Carlo Peroni conducted the opera.

## LA BOHEME, SEPTEMBER 16

Puccini's La Boheme attracted the first really large audience of the week. Bianca Saroya and Dimitri Onofrei, both seasoned artists, had the title roles of Mimi and Rodolfo respectively and sang their parts creditably indeed, winning hearty applause. Lois Johnston was an excellent Musetta, and also deserving of praise were Conati, Mongelli and Interante, as the three students, and Natale Cervi in his dual parts. Peroni conducted admirably. Following the performance the Opera Ballet gave four divertissements.

## DOUBLE BILL SEPTEMBER 17

Friday evening the San Carloites cut loose in the inseparable double bill, Cavalleria Rusticana and I Pagliacci, always two of the best items in their repertory. Rough and wild, they are given rough and wild performances, and the effect is excellent. This was true again this season. Bianca Saroya and Franco Tafuro carried the honors of the first on their shoulders and proved worthy of them, while Lois Johnston was the Nedda, James de Gaviria the Canio and Lorenzo Conati the clown in Pagliacci, the latter being called on to repeat the Prologue. A large and enthusiastic audience listened to first rate performances of both works under the practised baton of Peroni.

(Later performances reviewed next week)

## John Adams to Assist Vitaphone

Contracts were signed on Saturday by John Trevor Adams, president of the Wolfsohn Musical Bureau, Inc., and the Vitaphone Company, making Mr. Adams musical consultant and representative for the vitaphone company for a term of years. Mr. Adams enters upon his new duties immediately, acting in an advisory capacity on programs, musical arrangements, general consultant, and engaging the artists who will appear for the vitaphone. When Mr. Adams recently signed Reinold Werrenrath, well known baritone, to sing four numbers for the vitaphonic prologue to "The Better 'Ole," the Warner Brothers' new picture, the negotiations were begun but were not consummated until last week.

Last season Mr. Adams pioneered in the radio field, when he conceived and arranged the Atwater Kent Radio Concert Series, which brought to the microphone the finest concert and operatic artists in the world. With his vitaphone affiliation, which in turn is tied up with the Metropolitan Opera Company and the Victor Talking Machine Company, Mr. Adams occupies a similar position to that he has in the radio world.

## Max Liebling Eighty Years Old

Max Liebling, pianist, teacher, and composer, celebrated his eightieth birthday on September 22, surrounded by his family and friends. Among musical relatives present were his brother George, his daughter Estelle, and his sons, Leonard and James.

Max Liebling came to this country more than sixty years ago, and until 1920, when he retired, had been engaged actively in the musical profession in Cincinnati and New York. He was the first piano instructor at the Cincinnati Conservatory of Music. Later he toured with Wilemij and Wieniawski, and acted as accompanist for Italo Campanini, Lilli Lehmann, and Mmes. Melba, Calvé, Eames,

Nordica, and other distinguished singers. Mr. Liebling has published a number of songs and instrumental pieces. His eightieth birthday made him the happy recipient of letters and telegrams from his friends all over this country.

## Sigma Alpha Iota Sorority to Become International

Sigma Alpha Iota, national musical sorority, has completed another successful year in growth and achievement under the capable leadership and guidance of its national president, Hazel E. Ritchey, of Lincoln, Nebr. Although the extension policy of the sorority has been as conservative during the past year as in previous years, several promising chapters—including those at the Louisville Conservatory of Music, Louisville, Ky.; University of California, Southern Branch, Los Angeles, Cal.; University School of Music, Fayetteville, Ark.; and the State University, Missoula, Mont.—have been added to the roll.

The nineteenth national convention of Sigma Alpha Iota will convene in Appleton, Wis., October 10 to 13, inclusive. Xi Chapter of the Lawrence College Conservatory of Music will act as hostess, assisted by the other active and alumna chapters in Gamma province.

Mrs. Edward MacDowell, wife of the late composer and an enthusiastic member of Sigma Alpha Iota, will be the guest of honor at this convention. Mrs. MacDowell will give a recital and a talk on her artist colony at Peterboro, N. H., which will be of particular interest to this meeting. The sorority plans to establish a permanent maintenance fund to take care of all expenses incurred in the upkeep of the Sigma Alpha Iota cottage, which it built and furnished some years ago in the Peterboro Colony. At the present time there are two suites of rooms, each containing a fireplace and bathroom, on the main floor, while the upper floor consists of two large rooms with alcoves.

Among the important issues before the convention this year will be the creation of two permanent funds—the students' aid fund and a national scholarship fund exclusively for Sigma Alpha Iota members. Plans and arrangements are also ready to be brought to a close, making Sigma Alpha Iota an international organization. This is the first musical sorority to take such a step. A board meeting of national officers, province presidents and committee chairmen will be held October 9. The regular convention will open October 10, with a vesper service. Many social functions have been planned by the entertaining chapter, aside from the traditional delegates' recital and banquet. The Conway Hotel will be headquarters for delegates and visitors to this convention.

## About the Music Lovers' Foundation

The Music Lovers' Foundation was established January 26, 1925, for the purpose of building up a fund, the income of which is to provide pensions for artists, great in musical achievement, who are nevertheless without adequate support in their declining years. The officers and trustees are: Albert Morris Bagby, president; Edward Ziegler, vice-president; Charles Tressler Lark, secretary and general counsel; William Mathews Sullivan, assistant secretary; Harry H. Martin, treasurer. The advisory board includes the above, and Mrs. Marius de Brabant, Mrs. Charles Healy Ditson, Giulio Gatti-Casazza, Mrs. John Henry Hammond, Otto H. Kahn, Mrs. Charles H. Senff, Mrs. Charles H. Sherrill, James Speyer, Mrs. Frederick Steinway, and Mrs. Lawrence Townsend.

These pension-awards represent the laurel wreath translated into terms of substantial aid, bestowed by a music-loving public on the distinguished veterans of a noble art. Too often the most highly gifted are lacking in business capacity. Sometimes misfortune overtakes them. To crown their years of retirement with comfort is the privilege of a music-loving public. The first pension has been awarded to Mme. Minnie Hawk, one of our greatest native-born singers, and the first to appear as Carmen in the United States.

To enlarge the scope and usefulness of the Foundation additional funds are urgently needed. Will you, as a music lover, show your interest and approval by becoming an active participant in this work of beneficence? If so, kindly fill out a member's card, stating the class of membership desired, and enclosing cheque for the amount specified, drawn to the order of H. H. Martin, treasurer.

(Signed) THE MUSIC LOVERS' FOUNDATION, INC.  
Room 651, 18 West 34th Street, New York.

## Schön-René Artists

George P. Raymond, American tenor, and Mrs. Mason Day, of Paris, were among the artist students who followed Anna Schön-René to Berlin for special summer work. Still other American singers who availed themselves of the transfer of the Schön-René studios from New York to Berlin for the summer were Elizabeth Rothwell, of Los Angeles, who expects to be heard extensively on the Continent during the coming season; Ruth Schaffner, also of Los Angeles; Katherine Foss, a daughter of Governor Foss, of Massachusetts; Lucile Benjamin, of New Orleans, and Jean Swaney, of Seattle. Eva Gauthier, Canadian concert singer,

Nadia Reisenberg is to make her first American concert tour this season.

Daniel Protheroe is to organize a department of sacred music in connection with the Gunn School of Music in Chicago.

Rudolph Benson launched a campaign for a new civic auditorium to save Des Moines, Iowa, from musically starving.

Jean Gilbert has organized the first big theatrical trust of Germany.

A new society has been formed in Hamburg for the performance of old music, especially old Hamburg music. Numerous artists of Adelaide Gescheidt have figured in many operatic performances.

Two cello scholarships have been added to the list of scholarships of the Master Institute of United Arts.

Olga Steeb piano school has moved into larger quarters.

John Levborg will resume his lecture course on the Mechanism of the Voice.

Edwin Franko Goldman and his band are to tour this winter.

Dusolina Giannini wins another sensational success abroad.

Countess Mysa Wydenbruck-Esterhazy is dead.

Josefin Hartman Vollmer is again to tour with Schumann Heinck.

## Twenty-two Recalls for Giannini

(Special cable to the Musical Courier)

Berlin.—There had been great expectations of the appearance of Dusolina Giannini as Rachel in *La Juive*, and last night, singing the role for the first time on any stage, she fully came up to them. She was in magnificent voice, sang perfectly, and endowed the part with all its dramatic values. The audience was so pleased with her art and especially with her complete mastery of German that she received no less than twenty-two calls before the curtain during the course of the evening. A large throng gathered about the stage door after the performance to cheer her when she came out. C.

was also of this group, coming from a successful series of London recitals. She will be heard in Berlin before returning to New York.

Main Bocher, American baritone from Paris, and H. Ritchel from New York, who is also beginning his career at the Landestheater of Oldenburg and has sung Francesco in *Mona Lisa* and *Sachs* in *Meistersinger* with great success. George Meader prepared his concert program and is singing several recitals in Europe before returning to the Metropolitan Opera. Hallie Stiles, of the Opera Comique, was also a summer student. She made great success as *Mimi* and *Manon*, and is considered among the few American singers on the Continent who are entitled to a great career. Isabel Rhys-Parker, from the British National Opera Company, is preparing for an international career, her husband, Robert Parker, being the well known baritone of the same Opera Company, of London, and a representative of Schön-René's School, teaching also in London.

European singers from all countries are seeking advice and guidance, and the summer studios are the center of international art and artists. Several European artists-pupils are returning the end of September with Mme. Schön-René to New York for uninterrupted study before beginning their European appearances.

## Busy Season for Hurok Artists

Sol Hurok, returned from his trip to Europe, is looking forward to a very busy season. As managing director of the Universal Artists, Inc., he is in charge of the first tour of its principal attraction, the Chaliapin Grand Opera Company. Mr. Chaliapin, fresh from the Far East and Australia, will be back in New York early in October to conduct the final rehearsals of his company in the Barber of Seville and the season will open with that work at Toronto on October 28. The tour is to be a long one, extending all the way across the country to the Pacific Coast. The Spanish coloratura, Elvira de Hidalgo, will be his leading woman, singing the role of Rosina. Except for a lone performance at the Metropolitan many years ago during his first visit to this country, Chaliapin has never done the part here and there is eager curiosity to see and hear him. The production will be more than adequate, the company carrying its own carefully selected cast, chorus, and orchestra, and a specially designed set of scenery from the Paris studio.

Mr. Hurok's other principal venture, which he is undertaking on his own account, is the first visit here of a Moscow Theater, whose reputation has preceded it here, the Habima troupe. This is something unique in the way of theatricals. In the fifteen or more years of its existence, it has prepared a repertoire of only six pieces, most of which have become famous because of their inclusion in the Habima repertoire. The troupe plays in what is one of the oldest languages of the world—ancient Hebrew. It was the Habima that made famous that splendid Jewish drama, *The Dybbuk*, which in the English translation was one of the hits of last season in New York, as performed at the Neighborhood Playhouse. The Habima company will open late in November, the theater yet to be announced.

## Otto Weil Dead

Otto Weil, a familiar figure here for many years as a member of the executive staff of the Metropolitan Opera Company, died last week in Vienna of heart disease. Mr. Weil was sixty-four years old and resigned from the Metropolitan about two years ago on account of ill health. He resided in this country nearly thirty-five years. He began his professional career as a singer in light opera. On coming here he was first a singer at the old Casino. His associations in the musical and theatrical world here have been many. He was with Adelina Patti on her Mexican tour in 1886; later he was at various times librarian and tympanist of the Theodore Thomas Orchestra, business manager for Eleonora Duse, manager of the American Roof Garden and of the Vaudeville Club of the Metropolitan Opera House, assistant director to Conried at the Irving Place Theater, and for a year its director. He came to the Metropolitan in the business department with Grau and remained there until his resignation. He is survived by his wife, an American.

## Gretchaninoff Debut Postponed

Owing to a number of European engagements, Alexander Gretchaninoff has just informed the office of Daniel Mayer, Inc., that he will be unable to come to America this fall. Arrangements are now being made for his American appearances either in February, if he can complete his European tour by then, or, failing that, during the fall of 1927.

## Mr. and Mrs. Boyle Open Piano Studios

George Boyle, formerly a member of the faculties of the Peabody Conservatory, Baltimore, Md.; the Institute of Musical Art, New York City, and the Curtis Institute of Music, Philadelphia, and Mrs. George Boyle, formerly teacher of piano at the Curtis Institute, have opened their own piano studios in Philadelphia.

## Macbeth on Coast

The Los Angeles Opera Company has just engaged Florence Macbeth, coloratura soprano of the Chicago Civic Opera, for a special performance of *Martha* on October 8. Miss Macbeth was also due to appear in this role at San Francisco with the operatic force of that city September 21.

## I SEE THAT —

Reinold Werrenrath has returned to his Adirondack camp, after a week spent in New York. The second Dolmetsch festival brought new laurels to that distinguished family.

Jack Adams, head of the Wolfsohn bureau, has signed a contract to represent the Vitaphone company in all musical matters.

Pietro Mascagni was honored by the Budapest University. Alexander Gretchaninoff's American visit has been postponed.

The N. F. M. C. Juniors are to foster a "Crusade to Preserve the Log Cabin and Last Resting Place of Edward MacDowell."

Arthur Judson has established a recital department to be devoted exclusively to local recitals.

Viennese operetta has been tabooed in Yugoslavia as being depraving.

Nice is to have the greatest open air theater it is said, thus making this a summer as well as winter resort.

MARY LEWIS,  
young operatic soprano of the Metropolitan Opera, on the beach at Lido, Venice, where so many opera artists flock for their vacation. Miss Lewis is back in New York and made her first appearance this season at the third annual radio dinner at the Hotel Astor.



RALPH LEOPOLD  
on the edge of a cliff 125 feet above the ocean at Highland Light on Cape Cod, Mass., where a party of his friends had a picnic lunch. While on the Cape Mr. Leopold had a much needed rest after a busy season, enjoying the ocean, bathing, long hikes through woods and by the sea and motoring. He also did some work at the piano preparing numbers new to his repertory for the coming season. During the past month Mr. Leopold has been at the home of his sister, Mrs. Newton D. Baker, at Shaker Heights, a suburb of Cleveland, Ohio.



FRANCESCO DADDI  
just before leaving for California on a two weeks' vacation. Daddi did not motor to the Pacific Coast in his Buick, however, but went by train. The snapshot was taken by Rene Lund at Ravinia.



ROSA LOW,  
who has been spending the summer at Elka Park in the Catskills. Miss Low will again open her season as assisting artist to Beniamino Gigli, her first appearance being at Boston, October 3.



YAYE KOJIMA,  
Japanese soprano, now studying with Giuseppe Boghetti, operatic and concert tenor with studios in New York and Philadelphia. It was Tomaki Miura who brought the young prima donna to the attention of Mr. Boghetti, who predicts a promising future for her. (Photo by Soichi Sunnami)



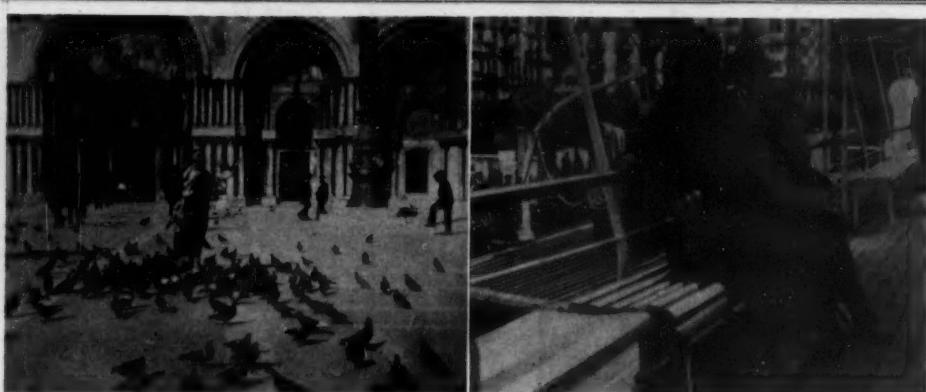
ANNA HAMLIN  
and her accompanist, Edna Rothwell, at Miss Hamlin's home in Lake Placid. The singer will be a member of the Chicago Civic Opera Company next season.



HAROLD BRYSON  
baritone and teacher of singing, at Hurricane, N. Y., in the Adirondacks



ARTHUR KRAFT  
and his class at the Civic Summer Master School of Music at Winston-Salem, N. C. Mr. Kraft has had a busy summer of teaching and singing. In an editorial which appeared in a Winston-Salem daily of July 23 one of the comments was to the effect that Winston-Salem is to be congratulated upon having Mr. Kraft for the summer and not only his singing but also his pleasing personality and unassuming manner have won for him a permanent place in the hearts of the people of North Carolina's largest city. Mr. Kraft also has been doing some teaching at Watervale, Mich., this summer, meeting with his usual success. He returns to New York October 1. The tenor includes among his engagements for the forthcoming season three appearances in the St. Matthew Passion and an appearance in Pilgrim's Progress with the Apollo Club of Chicago. He will have a three weeks' tour in the Middle West, beginning in January, and will be in Florida in February.



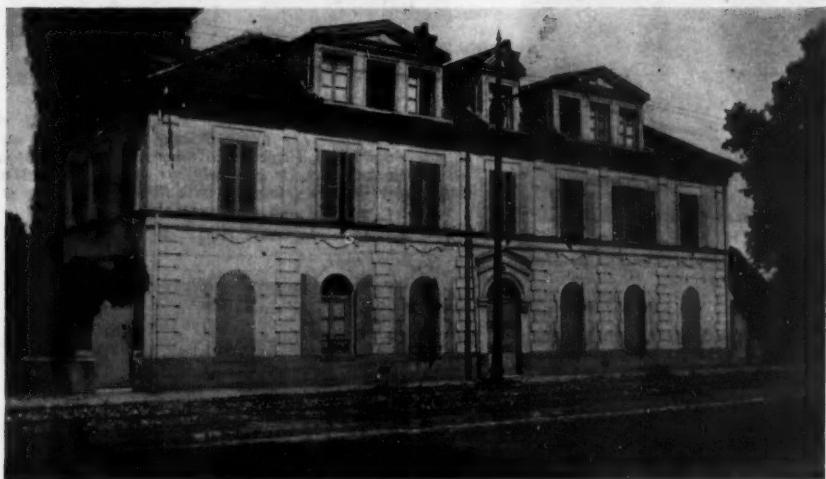
KATHRYN MEISLE

contralto, at Venice, Italy, and at Lucerne, Switzerland, with her manager, Calvin M. Franklin. Reengagements substantiate the popularity of any artist. The season for Kathryn Meisle during 1924-25 represented eighteen per cent of reengagements, while the past season's bookings of sixty appearances comprised twenty-seven per cent of return dates. The coming season includes so far, in addition to appearances with the Los Angeles Opera Company, engagements in such cities as Portland, San Francisco, Los Angeles, Rochester, Buffalo, Lancaster, Erie, Bowling Green, Pittsburgh, Philadelphia, Washington and Chicago. In the four last mentioned cities Miss Meisle will make four consecutive appearances.

#### THE AEOLIAN CHORUS OF MIAMI

The Aeolian Chorus of Miami, Fla., is fortunate in having Bertha Foster as its director. As is known in the musical world, Bertha Foster is the director of the Miami Conservatory, the musical unit of Miami University. All members of this chorus have had vocal training, membership having been granted after passing required vocal tests. Last year the chorus had as guest artists Frederick Gunster, Edwin Hughes and Mildred Dilling for the three annual concerts. Miami has become a mecca for the artistic world and the Aeolian Chorus claims the musical elite among its audiences. This year the chorus will present a number of artists in addition to the usual three concerts. Mrs. John G. Brooks, Florida State Chairman for Endowments and Special Memberships, is president of the Aeolian Chorus.

(Photo by Miami P. N. A.)



#### WHERE BIZET WROTE CARMEN

The house at Bougival, near Paris, where Bizet wrote Carmen. Just two houses away, and less pretentious, stands the house in which he died. Across the street is the estate of the late famous Russian writer, Turgeneff.

#### THE FAMOUS CHATEAU AT FONTAINEBLEAU

Two hundred and twenty American music students have been studying this summer at the Franco-American School of Music at Fontainebleau. They are housed in a wing of the marvellous and historic chateau—the wing at the right, indicated by the arrow. The enrollment is just twice as large as that of last year.



FRANCO DE GREGORIO

vocal pedagogue of New York, after five years of successful teaching in the metropolis, soon will move into more spacious studios. Mr. De Gregorio has in his possession many letters of congratulation from pupils who are fulfilling important engagements with success. Throughout the coming season his pupils will appear in recital at his new studio, where he states he also will arrange auditions for some of his artists with managers.

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#### THIS IS HOW JOSEF ADLER

New York pianist and teacher, will sign his name on the hotel registers while on his present tour in Japan. He arrived at Tokyo on September 2 and was scheduled to play his first concert there with orchestra on September 15. Mr. Adler cables that the elements have been temperamental from the moment of his arrival. There have been three minor earthquakes and a terrific typhoon in a week.



THE SHAVITCHES

(Left) Vladimir Shavitch at work making plans for his coming season as conductor of the Syracuse Symphony Orchestra, after his appearances as guest conductor with the Pasdeloup Orchestra, Paris, and the London Symphony Orchestra. (Right) Mrs. Vladimir Shavitch (Tina Lerner) and little Miss Dollina Shavitch at Villa sur Bex, Switzerland.



**HENRI DEERING,**  
American pianist, snapped in the garden of Bach's house in Germany. Mr. Deering spent the first part of the summer between London and Paris and is now in Berlin, where he will remain until November. The latter part of that month he will sail for America in readiness for his American tour, which will open with an Aeolian Hall recital on December 1. Mr. Deering is under the management of Richard Copley.



**POUISHNOFF**  
holidaying in England. Left to right: Leff Pouishnoff, Gladys Crook, MUSICAL COURIER representative, and Kenneth Ellis, English basso.



**MAY PETERSON**  
playing with a young coyote caught on her ranch in Amarillo, Texas.



**MR. AND MRS. HANS BARTSCH IN OSTENDE.**  
Mr. Bartsch is the prominent New York play broker; and his wife is Irene Palasty, who has made such a singing success abroad in *No, No, Nanette*, that a grand opera career now is being planned for her. (She seems to be garbed becomingly as Thais or Salome in this picture.)



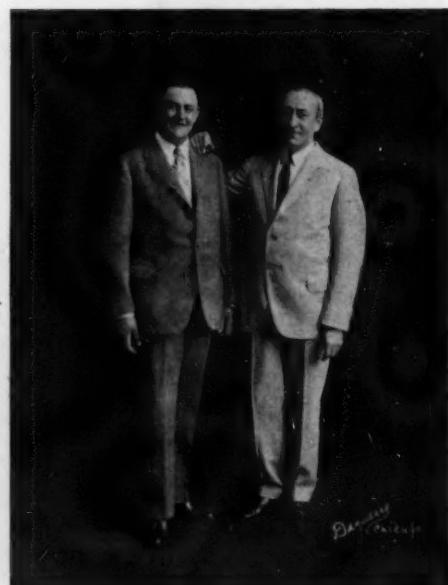
**MARIO CHAMLEE**  
as Almaviva in *The Barber of Seville*. (Photo by Maurice Goldberg)



**MME. FORTUNE GALLO**  
photographed in the Piazza San Marco, Venice, with the Conte di Zuliani. The Count belongs to one of the most notable families of Venice who long have been identified with important interests and holdings of that city. Mme. Gallo enjoys a close friendship with the Countess, who is a San Francisco girl.



**TWO ORGANISTS**  
Henry F. Seibert and son, of Holy Trinity Lutheran Church, New York, taking a sun-bath at Atlantic City.



**ERNEST DAVIS,**  
tenor (left) while passing through Chicago recently visited his teacher (right) George Nelson Holt, with whom he studied several years.



**WALTER LEARY**  
(right), baritone and teacher of singing, and Anton Bilotti, pianist, snapped in Paris. These musicians have appeared together in a number of private musicales this summer.

September 23, 1926

**Dr. Daniel Protheroe to Organize Department of Sacred Music**

Dr. Daniel Protheroe has just returned from Wales where he had adjudicated at several provincial Eisteddfods and also at the national gathering. Immediately upon his arrival he went to Winona Lake in Indiana where he conducted classes at the Sacred Music School in song interpretation, composition, choral conducting; gave private lessons, and led the festival choruses, also giving a recital of his own songs and chorus with the assistance of Dan Beddoe, Homer Rodeheaver, Helen Protheroe Axtell, Ruth Rodeheaver Thomas and Vivian Tripp. He conducted the Festival Chorus in the Messiah with Ruth Rodeheaver



DR. DANIEL PROTHEROE.

Thomas, Dan Beddoe, Homer Rodeheaver and Vivian Trip as soloists, accompanied by the summer school orchestra, led by Phillip Smith.

Dr. Protheroe announces that he will celebrate his connection with the Gunn School of Music of Chicago by organizing for the first time in America a Department of Sacred Music. There is a field for a school of this kind where singers and conductors can receive instruction in the best traditions of church music. Classes will be held in the art of choral conducting, with the view of training directors for church choirs, choral societies and other singing bodies. There will be instruction given in the art of solo singing, quartets, ensemble, keeping in mind all the time the practicability and also the effectiveness of church worship, because, after all, music in church should be of a worshipful, dignified, artistic and effective nature, where the entire services will be a harmonious whole. An added feature will be the training of Evangelistic singers and leaders, and during the season Homer Rodeheaver will give talks to the students from his varied experiences and knowledge of such work. Repertory for festival special services, as well as regular services for the year will be made out.

**Plans Arranged for Unification in Music Teaching**

The all-important Commission on Curricula of the National Association of Schools of Music and Allied Arts held a two-day session at the Juilliard Musical Foundation, 49 East Fifty-second Street, New York, during the last week in August. This Commission—consisting of Howard Hanson, Rochester, N. Y.; Edgar Brazelton, Chicago; Gilbert R. Combs, Philadelphia; John J. Hattstaedt, Chicago, and Louise Westervelt, Chicago—has done a colossal piece of work in co-ordinating the various points of view and ideas of the separate independent music schools and those which are parts of universities, and in forming outlines of courses of two years leading to a certificate, four years leading to a Bachelor of Music Degree and five years leading to a Master of Music Degree. The outlines of these courses will set a standard for the Junior and Senior Colleges as well as the music schools which will soon become accepted throughout the United States, and will do much to raise the qualifications of those who will build up the coming generation of musicians in this country.

The report completed at this meeting will be presented at the next annual meeting of the Association to be held in New York City, November 26 and 27, 1926, at which time it is expected that the Association will adopt rules for the admission of institutions to classified membership. At present the Association is one of individuals who are interested in music schools.

The executive officers—Kenneth Bradley, New York; Charles N. Boyd, Pittsburgh; and Burnet C. Tuthill, Cincinnati—were also present and arranged plans for the coming annual meeting.

**Cello Scholarships at Master Institute**

Two scholarships in cello—the Maurice Lichtmann and Percy Such—have been added to the list of scholarships to be presented this season at the Master Institute of United Arts, New York. Each scholarship includes a year's tuition in cello at the Institute, the work being under the direction of Percy Such. Additional scholarships to be awarded are the Nicholas Roerich scholarships in music, Louis L. Horch scholarship in piano, Corona Mundi, International Art Center scholarships, Curt and Florence Rosenthal scholarships for women, Frederick W. Trabold, R. W. Hall, Constance Towne and Allen Cohen scholarships, and the Esther J. Lichtmann and Sina Lichtmann scholarships in piano. These scholarships are given in each department of art and awards will be made early in October.

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BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

LA VERNE C. FLEETWOOD, 1344 Spaulding Ave. Studio: Hollywood Women's Club, 7078 Hollywood Boulevard, Hollywood, Calif.

IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Normal Classes.

GLADYS MARSLIS GLENN, 1805 Tyler Street, Amarillo, Tex. October 1st and February 1st, Amarillo.

FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich. Normal Classes, June 28, 1926, Jan. 15, 1927.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Memphis, Tenn., June; Chicago, July, Aug., Sept.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio. June: Dallas, Texas; July: Cleveland, Ohio; September: Little Rock, Ark.

MRS. KATE DELI MARDEN, 61 North 16th Street, Portland, Ore.

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The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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## Curtis Institute Dean Returns to Philadelphia

A three-months' trip abroad which brought her in contact with the musicians and music-lovers of six countries has convinced Grace Spofford, dean of the Curtis Institute of Music, Philadelphia, that cancellation of the trip proposed for next year by Leopold Stokowski and the Philadelphia Orchestra will be a source of deep disappointment to artistic Europe.

Miss Spofford returned to Philadelphia early in September, and upon her arrival stated:

"Everywhere I went—Holland, Belgium, Germany, Italy, France and England—the trip of the orchestra was anticipated with the keenest enthusiasm both by musicians and laymen. I know from many personal conversations that regret at the postponement will be widespread and genuine."

"If we are ever to achieve international understanding I feel sure it must come through the mutual interchange of thought between artists. For this reason I am looking forward to the time when the Curtis Institute of Music will announce the establishment of international scholarships. These will provide an opportunity for young men and women of other countries to come here to Philadelphia as students of the world-famous masters at our school."

"Already in Europe there is general knowledge of the Curtis Institute of Music and its aims. I was amazed at the number of people who were familiar with the name of our school and our plan of teaching. This is due in great part, of course, to the fact that many of our faculty members return to the Continent at the close of our school term."

Photo by Kubey-Rembrandt Studios

GRACE H. SPOFFORD,

dean of the Curtis Institute of Music, who has just returned from a three months' trip abroad.

For instance, Josef Hofmann, head of the piano department, is now playing in concerts in England and Scotland; Carl Flesch, head of our violin department, returns each summer to Germany, where he continues to teach. One of his most promising pupils at the Institute was brought by Mr. Flesch from abroad. Mme. Charles Cahier, of the faculty of the vocal department, has just concluded her European tour in concert and opera. Down in Italy, Rosario Scalero is working in composition with several Curtis pupils. Carlos Salzedo, director of the harp department, and Louis Bailly, head of the viola department, are both French and return each summer to their homes.

"Up in Normandy at Abbeville lives Renee Longy-Miquelle, whom I visited during my trip, and I went especially to London to call the conference of members of the composition and theory department, many of whom will be new to each other. There I found Professor Reginald O. Morris and his assistant, Herbert W. Sumson, preparing to sail to begin their work in the direction of the theory department at the school. Mme. Longy-Miquelle is also a newcomer next season as instructor in solfège, and the conference gave the future associates an opportunity to know each other and also to meet Ethel Drummmond, who will remain as an instructor in harmony.

"It is easy to understand why artists of this character, touching as they do a wide circle of acquaintances, have familiarized Europe with our school to such an extent. But the thing that seems most amazing to the foreign mind is the fact that the Curtis Institute is small—that we do not care to enroll more than 250 students, and that such an equipment and teaching staff as ours should be dedicated to the training of a comparatively small number. To Europeans it was apparently inconceivable that an American institution should not strive to be the 'biggest' as well as 'the best.' There was tremendous interest expressed concerning the personality of Mrs. Bok, the founder, who has had the artistic vision to concentrate on quality."

"The fact that we are willing to develop artistry in our students by slow degrees and that the basis of our judgment is the quality of their achievement rather than quantity production, was a revelation. It convinced me anew that if we are ever to attain international understanding it must be through the humanizing influence of art, rather than by the machinations of politicians."

During her trip Miss Spofford visited conservatories in Paris, Brussels, Munich, Vienna, Rome and Geneva.

J. S.

## Saslawsky to Sing at Washington Festival

Boris Saslawsky's first appearance of the season will be at the music festival to be held at the Library of Congress, Washington, October 8. He will sing a group of Russian songs arranged by Gedike for baritone with trio accompaniment.

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## ALEXANDER RAAB EXPLAINS HIS SYSTEM OF TEACHING

Distinguished Pianist Found Time, Prior to Leaving for a Well Earned Vacation, to Discuss His Method so Successful in Chicago

On a bright August day, Alexander Raab, distinguished pianist, was met by appointment by a representative of the MUSICAL COURIER in one of Chicago's restaurants, where the following conversation took place:

"Is it true, Mr. Raab, that you have signed up with the Chicago Musical College for the next five years to hold a summer master class at the school?"

"You have been well informed."

"So you must have changed your opinion about summer teaching?"

"Yes, you are quite right. After my first experience I have considerably changed my opinion about it. I really did not believe that much could be accomplished in six weeks' teaching. However, when you see your entire class four times a week, each time for a period of two hours and use the rest of the time for their private instruction, one certainly can accomplish a great deal with as intelligent and as serious a class as mine was this summer. I noticed at the examination, by the choice of their pieces, that it would be a pleasure to work with them. There were several sonatas by Beethoven, Chopin and Schumann played; also several big Bach transcriptions, among which the Chaconne (Bussoni) stood out. We had two winners of the Juilliard Foundation and the winner of the Association of American Musicians played in the classes. I can assure you that it was an exceptional class of students and that I had as much pleasure in instructing them as in hearing them."

"My dear Mr. Raab, I want to inform you candidly and truthfully that I had the pleasure of talking this summer to many of your students and it was a treat to hear their enthusiastic comments. Every one seemed to get so much more out of the class than they had ever expected. Several came to the office of the MUSICAL COURIER to tell us how immensely they were enjoying their work and how quickly they were progressing under your tuition. Now we would be happy to know if you have a certain system for conducting your classes."

"Absolutely none. Several of my old pupils who had private lessons with me asked me whether I thought it advisable for them to register for my classes. My answer was invariably that I, myself, had not the faintest idea how the classes were going to be as it would depend entirely on the students who entered it. I have no prepared lectures which contain 'all the pearls of wisdom' with which they are to be bombarded and which could be purchased afterward for a certain sum. I informed my pupils they could enter my class if they wanted to; it was up to them to decide."

"The first thing I told my class was to put down paper and pencil and listen to me with full attention. I told them that I much prefer them to understand thoroughly what I try to explain than to have all the notes verbally transcribed. I told them that if they really understood they would always

be able to write down even in years to come what I had said to them. The result was that everybody sat down comfortably and asked questions. That was exactly what I wanted. After several questions, it became clear to me what was to be done and instead of telling them all sorts of highly interesting things I could speak exclusively about the things they actually needed. This, I think, is the secret why the students felt that they really got somewhere."

"From what you tell me, it seems that you mean that

that the greatest hindrance to advancing progress is the accumulation of too many unsolved questions. There is, in my opinion, nothing more detrimental to real progress in teaching than vagueness in the statement of a teacher."

"I can understand, Mr. Raab, that when you have only a limited time for a course the student must reveal to you in one way or another the point in which he needs your help most. It is like going to a physician and not telling exactly what you think is wrong with you. I knew a young man who used to go to his physician and say 'Doctor, I am not well,' and when asked by the doctor where he felt bad, he would answer 'You are the doctor. It is up to you to find out what is wrong with me.'"

"You have said exactly what I wanted you to. I see you understand me perfectly. The student generally knows as well as the patient what is wrong with him. The thing for a teacher to do is to show the student his errors, the cause of them and how to get rid of them. It is most easy to remedy the ills if you go back to the cause. The trouble is that the student always expects some very complicated way to get out of his troubles and is amazed when he sees how simple it is to correct the faults."

"Right you are again, Mr. Raab. In everything we have to get at the root of the ills to be thoroughly cured. Now you must have made many cures indeed, since I have heard that already there are several registrations at the Chicago Musical College for your classes for next summer. Did you know that?"

"Well, if the material will be as fine as that of this year, I will look forward to it with pleasure."

"When are you going to take a vacation?"

"After September 7 I will take a good rest."

"Where will you go?"

"I am as yet undecided. I do not like to plan in advance, as there is a great deal of pleasure in surprising one's self. I may take a trip to Europe, may go to California, but what is certain, I need a vacation after twelve months of assiduous work. One gets tired mentally as well as physically, you know, and I am looking forward to a lovely trip."

The luncheon was over. Mr. Raab had to go back to his class at the Chicago Musical College and we returned to our desk to dictate these lines.

### Samoiloff Students Appear in Recital

In San Francisco a concert was given by four advanced students of Lazar S. Samoiloff in the Auditorium of the Emporium to introduce new singers, three of whom were native San Franciscans—Louise Niswonger, coloratura soprano; Margaret O'Dea, contralto and John G. Uppman, baritone. The fourth was Laura Staska of New York.

Regular concerts have been given in New York by Samoiloff students at stations WRNY and WMCA. For the purpose of curing nervousness over public appearances Mr. Samoiloff has arranged to have his students sing in the Wurlitzer Auditorium of the De Witt-Clinton School. Mr. Samoiloff was the speaker at the Oregon State Music Teachers' Convention this year, and at the urgent request of many of the members he returned to Portland to give master classes for a three weeks' period. From there he left for New York, in order to reopen his studio for the winter season with his assistant teachers on September 20.



De Guelde photo

ALEXANDER RAAB.

the questions the students ask are the deciding factor in making the class a success or not."

"I think you understand me perfectly, but you must not think that it is so easy to get the student questioning you as often as he should. It needs quite a good deal of encouragement and persuasion on the side of the teacher. There are so many students who do not want to risk a silly question notwithstanding the fact that the student is not at all the judge whether a question is silly or important and

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## Paris and Madrid Applaud Brailowsky

Alexander Brailowsky, whose tours of America were a tremendous success, has been winning plaudits abroad this summer. Irving Scherzer in the Paris edition of the Chicago Tribune writes: "Consecrated by American approval, Brailowsky 'returned' to Paris Tuesday evening. He gave his concert in the Paris Opera, the first piano recital to take place in that venerable building. Long after the reading of the program the huge audience remained to applaud and cheer. It was a significant soiree and must have been a close approximation of the scenes of enthusiasm concertgoers indulged in during the romantic reigns of Liszt and Paganini. Encore after encore was demanded and given and it was only when the lateness of the hour obliged the authorities to close the Opera that the seance ended. . . . There is only one Brailowsky. He has emerged from the difficult test of America greater than ever. The way he played Chopin Tuesday evening baffles description. His performance was one of overwhelming splendor. . . ." Adolfo Salazar in El Sol, Madrid, writes: "In spite of countless hearings, Chopin is always admirable, and when Brailowsky is the interpreter our veneration is unreserved, not because we want to hear a recital but because we should like to hear the same recital from him twenty times consecutively." Carlos Bosch, in El Imparcial, Madrid, says: "In all categories of music he is always romantic, always classical, always poetic. His interpretations lift us out of ourselves. He is a pianist who escapes the pianistic, the artist so perfect and all inclusive that he enriches the art he interprets."

Brailowsky returns to America in January and will make a tour to the Pacific Coast, besides being heard in many cities in the East.

## Margaret Rice to Be Busy in Milwaukee

Margaret Rice has announced the artists she will present for the tenth season of the Twilight Musicales, which are held Sunday afternoons at the Pabst Theater and have become a decided factor in the musical world of Milwaukee. She will offer the English Singers—six mixed voices in a program of ballads, madrigals, canzonettes and folk songs; this group will open the season in Milwaukee, November 7. The following month will bring Sylvia Lent and Gilbert Ross; this will be a return engagement of these young artists. In January, Josef Szegedi, Hungarian violinist, will give the program. Dusolina Giannini will come in January (this also is a return engagement), and Pablo Casals, cellist, with Edouard Gendron, pianist, will present the program in February. The series will close March 20 with Walter Giesecking, pianist.

The Chicago Symphony Orchestra will again be heard in Milwaukee in a series of ten concerts under the auspices of the Milwaukee Orchestral Association, of which Miss Rice is the secretary. Word also comes from Miss Rice's office that the Chicago Civic Opera Company will present Aida, Tristan and Isolde, and Resurrection in the Auditorium, on November 26, December 10, and January 7, under the auspices of the Milwaukee Grand Opera Association.

## PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American Music—Manuscripts (Chamber and Orchestra Music) should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Lorenz Publishing Company—\$660 in twelve cash prizes offered for the most attractive unpublished anthems submitted before February 1, 1926. For further information address Lorenz Publishing Co., 70 East 45th Street, New York, N. Y.

Rubinstein Club of Washington—\$100 for women's choral (three or four parts) open to American citizens. Manuscripts must be received by December 1, 1926. For further information address Mrs. H. L. Rabbitt, 312 Cathedral Mansions Center, Washington, D. C.

National Federation of Music Clubs—\$1,000 for symphony or symphonic poem; \$1,000 for instrumental work written for personnel of N. Y. Chamber Music Society, not to exceed twenty minutes performance; \$500 for three part chorus for women's voices; \$200 for trio (violin, cello, piano); \$100 for cello solo; \$100 for song; \$100 for harp solo. Open to American composers. Competition closes October 1, 1926. Address inquiries to Mrs. Charles Cooper, Ass't Chairman of American Composers, Peabody Institute, Baltimore, Md.

National Association of Harpists—\$1,000 for harp solo, chamber music including harp, or symphonic poem for solo harp and orchestra; to be sent bearing motto on outside of sealed envelope, before December 15, 1926, to the Association headquarters, 315 West 79th Street, New York City.

Bookfellow Prize—\$25 for sonnet on musical subject. Contest from May 1 to October 1. Further particulars obtained from Mrs. Flora W. Seymour, 1217 East 53rd Street, Chicago, Ill.

Century Theater Club—\$2,000 for play of three or more acts by American author, manuscripts to be forwarded before January 1, 1927. For further information address Esther L. Leigh, 697 West End Ave., New York City.

North Shore Festival Ass'n.—\$500 for cantata for children's voices with orchestral accompaniment or \$300 with piano accompaniment—open to American Citizens. Compositions to be submitted before November 1, 1926. For further particulars address J. H. Hilton, Davis St. and Sheridan Rd., Evanston, Ill.

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**Elly Ney Waxes Eloquent on Salzburg**

"The programs of the past month at the Salzburg Festival have been musical miracles," writes Elly Ney, the Beethoven Centenary pianist, from the Salzburg Festspielhaus. "No American impresario, even in his wildest imaginings, ever dreamed of getting together such an array of talent as was gathered here. The greatest artists in the world not only gave their services without pay, but even disregarded all questions of personal prestige, and performances with unbelievable all-star casts proceeded without any formal preliminary announcement of the performers' names."

"The Festival owes its success primarily to Max Reinhardt, who made his stage debut at Salzburg twenty years ago. The new Festival Playhouse is a monument to his genius. This year the program was given almost entirely by Austrian and German stars, the only important exceptions being Lady Diana Manners, the Miracle Nun, and our own Roszi Varady, the young cellist whose work has been well-known in America since she made her debut at the White House during the last year of President Harding's life. The all-star character of these August programs has been amazing. Imagine an operatic performance with Jeritza, Max Pallenberg, Fritzi Massary, and Bruno Walter as conductor. Imagine an orchestral concert directed by Richard Strauss. Imagine productions of Everyman, The Miracle, or Turandot with Max Reinhardt directing, and a list of actors including Lady Diana Manners, Lily Darvos, Alexander Moissi and others. Imagine an audience, perhaps assembled informally in the square and then driven by the rain into the new Playhouse, composed of celebrities of every nationality—Franz Molnar, the Hungarian playwright, Hugo Hofmannsthal, author of Everyman, and hundreds of others.

"The Festival is given annually by the Vienna State Opera, the Vienna Philharmonic Society, the Rose String Quartet and other organizations, in honor of the memory of Mozart, who was born in the Salt City. The artistic directors include Clemens Krauss, Franz Schalk, Richard Strauss and Bruno Walter. The programs cover the whole

field of music and drama. There is nothing like it anywhere else in the world today. The Wagner festivals at Bayreuth in pre-war days were somewhat similar, but this year the fiftieth anniversary of the first Bayreuth Festival, on August 13, found the great Wagner auditorium closed and silent.

"Salzburg this year has proved that art has no politics. No visas are necessary for art to travel from one country to another. Perhaps the future of the world can be assured far more easily by the internationalism of art than by the feeble efforts of politicians and statesmen."

**Wildermann Institute Notes**

Mary Wildermann, concert pianist and teacher, will devote part of her time to teaching in Steinway Hall owing to the many applications that have come from students in various parts of the country. The main center of the Institute is now located at St. George, Staten Island, forty minutes travel from New York City.

Artists pupils of the Institute are in demand as radio soloists. Miss Sara Goodman gave three programs during July over WMSG station and in August another program was given by this artist at the Hotel Roosevelt where Charles D. Isaacson is the program director of WRNY. Kathleen Bowen, winner of the senior scholarship of this season broadcasted from the Hotel Roosevelt September 3 playing the Chopin Ballad in A flat and Moszkowski Etincelles. Eleanor Banks, artist pupil of Gustave Walther, now head of the violin department of the Institute, was heard over this same station in her third program. Miss Banks is a very gifted violinist and is acting as assistant to Mr. Walther at the Manhattan Beach center of the Institute.

The dramatic and dance departments are preparing a play to celebrate the Beethoven centennial next year.

In order to accept the many students who desire personal instruction from Miss Wildermann in the piano department, this artist is obliged to form classes of three and

four students, and instruction will be given in such a manner that the utmost benefit will be derived from them. Pupils of all grades will be accepted for these courses and the fees will be within reach of all.

**Busy Season for Flonzaley Quartet**

The members of the Flonzaley Quartet are arriving in this country earlier this season in order to take part in the Chamber Music Festival at the Library of Congress in Washington, beginning October 8. The quartet faces a busy season, its twenty-third in America, for already appearances have been booked in over eighty cities. The New York subscription series in Aeolian Hall is scheduled for November 9, January 18, and March 1. The quartet also will give its annual series of three concerts each in Chicago and Boston. An entire week will be spent in recording at the Victor Studios. Last season the Flonzaley Quartet made a record of the entire second quartet of Beethoven, and, in collaboration with Harold Bauer, a record of the Brahms quintet, the recording of which covers five double discs.

**Duncan R. Cumming's Watch Hill Recital**

One of the most important musical events at Watch Hill this season took place September 1, when Duncan R. Cumming, New York tenor, gave a varied program of operatic and oratorio arias and songs in English. Mr. Cumming's appearance at the Ocean House was keenly anticipated by a number of the hotel guests and cottage colony, as he had been a guest of honor at a musical tea in Watch Hill. His program included arias and songs by Handel, Mendelssohn, Reichardt, Quilter, Puccini, Dvorak, Watts, Brown, Wood, and Clough-Leighter.

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

#### WITH WHOM TO STUDY

G. M. C.—Your question about teachers and which one of the many well known ones you should select to study with the coming year, is the same as is being asked by many others at the present time. You are undoubtedly talking over the subject with all your friends, each one of whom mentions a different teacher. The advice of friends is often detrimental to the welfare of the intending pupil and often proves of serious disadvantage. In the years when the exodus of students to Europe each year could be counted in the thousands, one of the most serious features of the situation was brought about by the advice of friends. Young men and women in small towns and villages, who possibly sang in the village choir, were praised and flattered by their friends into believing themselves future grand opera singers. First of all find out if you have a voice that is worth cultivating, particularly if your ambition is to become a public singer. Then you must also take into consideration the fact that years will have to be devoted to training that voice, and yourself, for the coveted position. Not only must you be able to sing correctly, but your education must also include the study of languages, without which the concert or opera singer would fall far below the necessary qualifications. With all these things in your mind, find out from your own observation and knowledge what teacher you will consult. Then when

you have decided upon the one with whom you intend to study, make up your mind to follow the advice given you and be loyal to your instructor. Do not keep changing about just because someone else says her teacher is better. The royal road to learning is not the one to be traveled for a musical education. It is only by hard work and plodding that results are obtained.

#### MUNICIPAL OPERA

F. G. K.—Your subject, Municipal Opera, is of great interest and it is a subject in which the MUSICAL COURIER is also much interested. As you probably read this magazine each week, you have no doubt obtained information on the subject from its columns in the letters of different correspondents throughout the United States who report matters of musical interest. Have you written direct to the opera companies of the various cities? They surely would be glad to furnish information regarding their organizations. Pierre Key's Musical Year Book, 1925-26, also has statistics of some of the organizations that might be of assistance to you. The opening of the approaching music season will bring information from the towns and cities throughout the country to the MUSICAL COURIER as to the doings of both the old Municipal Opera companies already established and those newly formed.

#### Trabilsee an Exponent of the Vocal Art

Tofi Trabilsee, baritone and voice teacher, has been termed an exponent of the art of vocal training not only



Photo by Sel Young

TOFI TRABILSEE

by his colleagues and those who have come under his personal guidance, but also by so far removed an admirer as the National Business Review. This journal in commenting on Mr. Trabilsee states in part: "The vocal trainer lays



H. GODFREY TURNER

well known manager, and Edna Turner, in costumes made during the middle of last century which they wore at a fancy dress party at the home of W. B. Chase in Whitefield, N. H.

the foundation and the prospective singer can rise to fame and glory, and our musically inclined circles are indebted to men of Mr. Trabilsee's merit, whose training has given to the world many famous artists. The Trabilsee method is the product of exhaustive personal experience, intensive study of the classics, and rare understanding of the psychology of the student. It has produced amazing results and can strongly be recommended to those who have the sincere intentions to share the honors that the music loving public bestows upon their favorites."

Mr. Trabilsee is now in New York after visiting Paris, Milan and other European musical centers where a number of his pupils have been appearing in opera. Mr. Trabilsee has a large number of new enrollments for the coming season and also has had numerous requests for the professional appearance of several of his pupils. His New York studio will formally open on October 4.

#### Anna Harris Gives Recital in Maine

Anna Harris, after her many appearances at Chautauqua during the summer, betook herself to Maine for a vacation, but, according to the Portland Press Herald, was not entirely inactive, having given a recital at Prout's Neck. "She was received enthusiastically," says the Press Herald. "Her unusual contralto voice, which is deep and rich in the lower register, with the tones beautifully blended throughout the entire range, was heard to good advantage in a varied program."

Miss Harris is now back in the city and is to give a New York recital early in November.

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### PAUL ALTHOUSE WRITES:

NEW YORK, June 19th, 1919

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# MUSICAL COURIER

*Weekly Review of THE World's Music*



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